

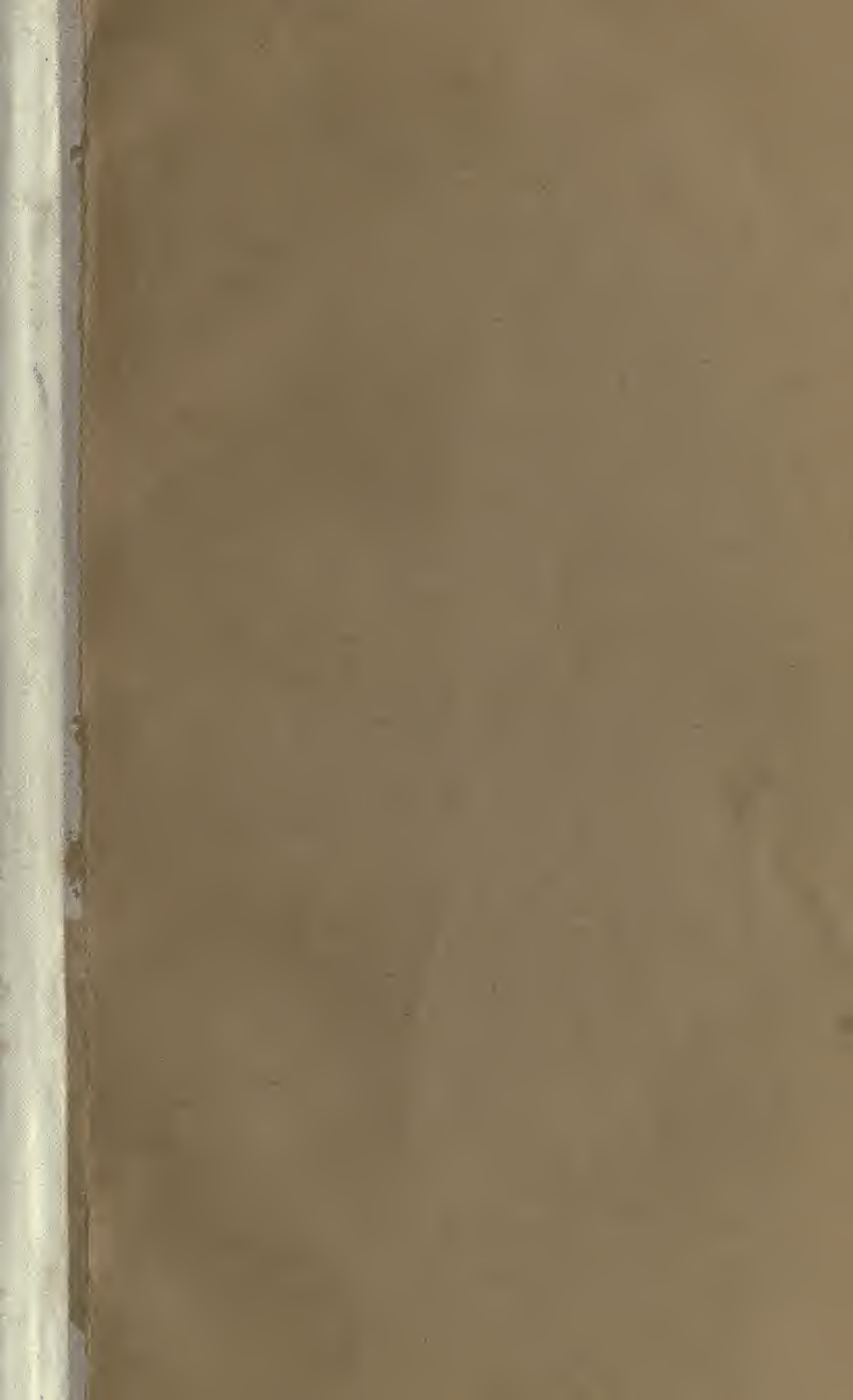
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# LA CALPRENÈDE'S ROMANCES AND THE RESTORATION DRAMA

A DISSERTATION

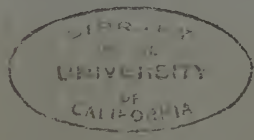
SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS  
AND LITERATURE IN CANDIDACY FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

(DEPARTMENT OF ENGLISH)

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BY  
HERBERT WYNFORD HILL

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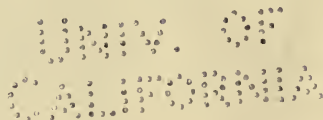
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TO VIMU  
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Composed and Printed By  
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## PREFACE

The present study of the influence of La Calprenède's romances, *Cassandra* and *Cleopatra*, on the late seventeenth-century drama is the second of a series concerned with the influence of types of novels on the plays of the period. The first of the series presented the influence of the pastoral romances. On tracing this influence it was found that in the second half of the century new currents of influence were setting in; and that while the older influences persisted to a greater or less extent and in some cases lent themselves with modification to the new spirit, they were no longer in control. Chief among the new forces was the French heroic romance, a type having its beginning in D'Urfé's *Astrea* (1607-19), maturing in Gomberville's *Polexander* (1629-37), and flowering luxuriantly in the romances of La Calprenède and Mlle Scudéry.<sup>1</sup> And this was the type selected for the present investigation. As the study proceeded the necessity of setting some limitations became imperative, and La Calprenède was chosen as the representative of the heroic school. Later it was found advisable still further to limit the study to *Cassandra* and *Cleopatra*. It is hoped that the range is sufficiently broad to indicate the main lines of influence. To Dr. Frederic Ives Carpenter, who drew my

<sup>1</sup> The principal French romances included in this group are, in addition to those already named: François de Molière's *Polixène* (1623), a pastoral heroic romance; Gombauld's *Endymion* (1624), an allegorical heroic romance; Jean-Pierre Camus' *Iphigènes* (1625), a pastoral heroic romance; Jean Desmaretz, sieur de Saint-Sorlin's *Ariane* (1632), a historical heroic romance; Pierre d'Ortigue, sieur de Vaumorière's *Le Grand Scipion* (1656-62). La Calprenède's romances were *Cassandre* (1642-50); *Cléopâtre* (1647-58); and *Faramond* (1661-70). Mademoiselle de Scudéry's romances were *Ibrahim* (1641); *Artamène ou le Grand Cyrus* (1649-53); *La Clélie* (1654-60); and *Almahide* (1660-63).

attention to this line of research, I am indebted for many helpful suggestions. Professor John Matthews Manly I wish to thank for encouragement and kindly criticism. To Dr. Myra Reynolds and the Seminar of 1907 in the heroic play I owe many contributions to the second part of this study. From the librarians of Harvard, Columbia, Cornell, and Chicago Universities I have received numerous courtesies.

# LA CALPRENÈDE'S ROMANCES AND THE RESTORATION DRAMA

BY HERBERT WYNFORD HILL

## PART I: THE ROMANCES

### THE PLOT OF *Cassandra*

*The main plot.*<sup>1</sup>—Oroondates<sup>2</sup> the young prince of Scythia, while serving in his father's army against Darius, king of Persia, bursts into one of the tents of the enemy, and sees the divine Statira, the daughter of the king. Although forced to depart on the instant, he is captivated by this glimpse of the most perfect workmanship of the gods. During the remainder of the campaign he is haunted by the beautiful vision; and as soon as the armies withdraw to their

<sup>1</sup> The plot analyses throughout will not be exhaustive but, it is hoped, sufficiently complete to guide the reader to an understanding of La Calprenède's method of plot structure. The plots on which plays are based will be presented more in detail when the plays are discussed. For further synopses the reader may consult *Bibliothèque universelle des romans* (October, 1700, and November, 1780); and Koerting, *Geschichte des französischen Romans im 17. Jahrhundert*, Vol. I, pp. 247-81.

<sup>2</sup> The antecedent action of the *Cassandra* is introduced in the form of "histories" told by Araxes, squire to Oroondates, by Cleone, and by Toxaris. See pp. 5-33, 41-113, 242-55, 253-70. The page references here and elsewhere, unless otherwise specified, are to Cotterell's translation of *Cassandra*, ed. of 1676. The title-page reads as follows:

"*Cassandra The Fam'd Romance. The Whole Work: In Five Parts. Written Originally in French, and Now Elegantly Rendred into English By Sir Charles Cotterell, Master of the Ceremonies to His late Majesty of Blessed memory, and to our present Sovereign Charles II. King of Great Britain, France and Ireland, etc. London Printed for Peter Parker, at the Leg and Star over against the Royal Exchange in Cornhill, 1676.*"

One of the best discussions of La Calprenède's romances and of the other French romances of the seventeenth century is that of Professor Thomas Frederick Crane in the introduction to his excellent edition of Bolleau's *Les héros de roman*. Other accounts are those of Koerting mentioned above, Morillot's *Le roman en France depuis 1610 jusqu'à nos jours*, Le Breton's *Le roman au dix-septième siècle*, and Charlanne's *Influence française en Angleterre au XVII<sup>e</sup> siècle*, chap. vi.



winter quarters, being unable longer to endure the torments of his passion, he goes in disguise to the Persian camp. Here by his prowess and magnanimity he wins the lasting friendship of Artaxerxes, Statira's brother. With this beginning he rapidly advances in Statira's esteem and affections; at the proper moment his high rank is discovered, and he learns with rapture that Statira returns his love. Through the trickery of Roxana, who is herself in love with Oroondates, Statira is led to believe that he is false and she marries Alexander, who has meanwhile captured her father's kingdom. After Oroondates has recovered from the shock of the announcement of this marriage, he sets out for Babylon with the intention of killing Alexander; on the way he learns that Alexander is dead. He hears also that Roxana, who is now in control of affairs in Babylon, has put to death Statira. It appears later, however, that this last information was false. Perdiccas, to whom the task of beheading Statira is assigned, himself being in love with her, executes in her place a slave. He furthermore takes her to a place of safety, the house of Polemon, on the banks of the Euphrates, not far from the walls of Babylon.

It is at this point that the romance opens.<sup>1</sup> In the pleasing shade of leafy trees not more than two or three hundred paces distant from the house of Polemon, our hero is introduced. Hardly has he tasted the first sweetness of slumber, when he is disturbed by the noise of neighboring conflict. Rushing to the scene of combat he intuitively joins the weaker side. One of the contestants flees, leaving Oroondates to continue the combat with the other. While thus engaged these two are set upon by a dozen followers of the fugitive;

<sup>1</sup> Interspersed in the main story are frequent "histories" which serve to bring the various threads of the plot up to date. These rather seriously break the continuity of the narration, as the following page references, marking the progress of the main plot, will indicate: pp. 1-4; 34-40; 114-208; 256-86; 307-28; 339-45; 363-64, etc.



joining forces they drive off this band. When all is quiet once more, there is an exchange of compliments, and Oroondates discovers his companion to be Lysimachus. He further discovers that the knight whom he helped escape is no other than Perdiccas. As a final blow he is told by Lysimachus of the reported death of Statira, and throwing himself on his sword, falls weltering in a river of blood. Fortunately his wound is not fatal and he is borne to the house of Polemon, where he rapidly recovers. Statira is carried back to Babylon by Perdiccas. Oroondates, with the assistance of his friends, finally wins the city, and the hand of Statira.

#### THE TWO DUPLICATING PLOTS

*The Lysimachus-Parisatis plot.*<sup>1</sup>—Lysimachus, serving under Alexander during the invasion of the Persian empire, meets Parisatis, who with her sister Statira is taken captive after the defeat of Darius. He falls in love with this princess and renders her some signal services. Alexander, in whose hands lies the disposition of Parisatis, supports Lysimachus' rival, Hephestion. Lysimachus repeatedly attempts to fight with his rival, and for this is condemned to be eaten by a lion. Lysimachus succeeds in killing the lion, but even this exhibition of prowess does not avail. Hephestion marries Parisatis, but dies soon after. Lysimachus hears that Parisatis has been killed, together with Statira. He joins Oroondates in the capture of Babylon and thus gains Parisatis.

*The Artaxerxes-Berenice plot.*<sup>2</sup>—Artaxerxes, son of Darius, is severely wounded during an engagement with the Scythian forces; he is left for dead on the battlefield. He is rescued

<sup>1</sup> The story up to the point where Lysimachus joins Oroondates is told by Lysimachus, pp. 119-56.

<sup>2</sup> The story is mingled in a puzzling way with the main action. To further complicate matters, the solution is held in suspense until the close.

and brought back to health by a noble enemy. In due time he meets Berenice, the daughter of the Scythian king, and falls in love with her. Encouraged by the recollection of Oroondates' success in a similar situation he urges a successful suit. Hardly has he enjoyed the first raptures of a requited passion when he is summoned home by the news of Alexander's invasion of his father's kingdom. On his way thither he is captured by pirates. Escaping, he has the good fortune to save the life of the king of Scythia. His joy in this act is short lived, however, for the ungrateful king, discovering the identity of his rescuer, throws him into prison. Arsacomes, an unscrupulous suitor, abducts Berenice. Berenice escapes and is recaptured several times; finally she is rescued by Oroondates, and turned over to Artaxerxes, who has in the meantime been released.

#### THE REMAINING PLOTS

*The Orontes-Thalestris plot.*—Supposedly killed in the fall of a bridge, Orontes, stimulated by the picture of a beautiful girl, sets out to find her. Disguised as a woman he goes to the land of the Amazons, where he finds in Thalestris, their queen, the object of his search. He wins her friendship but dares not reveal his passion. One day as Orontes, tortured by his love for the fair Amazon, lies in an arbor sobbing out his secret, he is overheard by Thalestris and banished. Thalestris hears that Orontes is dead, and, grief-stricken, bursts into a declaration of her love for him within his hearing. He discovers himself to her and for a brief space they rejoice in each other's love. Orontes soon goes away on a defensive expedition and while absent is deceived into believing Thalestris false to him. He deserts her and she very naturally is furious. They meet in battle before the walls of Babylon. Orontes persistently refuses to engage against

Thalestris and repeatedly saves her life. Finally they are reconciled.

*The Barsina plot.*—Barsina, a Persian lady of noble rank, is beloved by Memnon, one of the first noblemen of the kingdom, and also by Oxyartes, brother to the king. At first friendly toward each other, the two suitors gradually drift into strained relations. Memnon refuses to fight with Oxyartes because Oxyartes is the king's brother, and accordingly leaves the country, resigning his claim to Barsina. Oxyartes refuses to accept this sacrifice; and Memnon, returning, marries Barsina. Memnon shortly after his marriage is killed in battle, and Barsina marries Oxyartes.

*The Theander-Alcione plot.*—The happy marriage relations of Theander and Alcione are broken up by the malicious plottings of Bagistanes, a rich uncle of Theander's, ably assisted by Astiages, Theander's brother. Both Theander and Alcione stab themselves. Alcione recovers.

*The Hermione plot.*—In love with Alexander, whom she has never seen, Hermione kills her wicked husband Spitamenes and goes to Alexander's camp. Repulsed by Alexander, she dons armor and enters battle. Before the walls of Babylon she receives a mortal wound from the hands of Demetrius. The susceptible Demetrius falls in love with her.

*The Deidamia plot.*—Deidamia loses her lover in battle and sees her father's kingdom ruined by rebellion. Obeying an oracle she comes to the camp of Oroondates. Here she is persistently wooed by Demetrius and finally yields to his suit.

*The plot structure.*—Although because of the introduction of numerous "histories" the romance seems to cover a long period of time, in reality it extends only a trifle beyond six weeks. The first two days, largely concerned with Oroondates' "history," are complete in Part One; the third day

carries us to Part Two, Book Three; the fourth day, to Part Three; the fifth day, to Part Three, Book Three. We are now informed that about a week after he was wounded Oroondates recovers. Five days after his recovery Araxes goes to Babylon, returning four days later. This brings us to about the sixteenth day. Two days later the first battle was fought; about a week after the first, the second. The siege begins two days after the second battle and continues a little over a week before Oroondates is captured. Nearly another week elapses before he is rescued. This makes a total of about six weeks.

Strangely enough, when one considers the length of the romance, the author with almost Chaucerian insistency informs the reader that he intends to hurry on; that the length of various narrations or discourses prevents him from recounting them; that he has no time to describe this place or that battle or ceremony. The inconsistency between this avowed intention and the performance grew out of his desire to round the story to completion by telling the histories of all his important characters. Sometimes this interferes sadly with the movement of the main action. Thus just before the capture of Oroondates, which is one of the climaxes of the story, we find introduced the history of Barsina, an account which has little or no bearing on the main plot and which seriously clogs the machinery. Nevertheless, read leisurely with frequent reference to the preceding threads of plot, the romance shapes itself definitely into a fairly well-organized story.

In the handling of the sub-plots, La Calprenède followed a plan which he developed more fully in his later romances. In the preceding plot analyses, two of the plots have been classified as duplicating plots. To even a casual reader one of the most noticeable features of the *Cassandra* is the frequent



duplication of situations and incidents. A somewhat closer examination reveals that this duplication is chiefly confined to the three plots which we have classified respectively as the main plot and the two duplicating plots. Furthermore, the situation or incident duplicated invariably appears in the main plot although not always in both of the sub-plots and generally before its appearance in either of the two sub-plots. In other words it seems that the purpose of the repetition is to emphasize the incidents and situations in question. This method of strengthening the main plot is common enough in the drama—witness the Gloucester plot in *King Lear*—and not unknown in romance. That La Calprenède employed the method deliberately seems evident enough. Oroondates, for instance, interrupts Lysimachus in the midst of the relation of his adventures with the following words:<sup>1</sup>

Ah, *Lysimachus*! What a resemblance our misfortunes have to one another.

In similar vein Artaxerxes says:<sup>2</sup>

Was not *Statira Darius's* daughter, and was not *Oroondates* the King of *Scythia's* son? Hast thou not a heart as well as he? And canst not thou attempt that for his Sister, which he so courageously hazarded for thine? Thou without doubt hast facilities in thy design, which he found not in his; his Example may encourage thee, his proceeding may instruct thee, and his assistance may make thee the most fortunate above all men living.

Even though we had no such statements as these of the plan of the author the nature of the resemblance itself offers sufficient evidence. Let us compare the Lysimachus-Parisatis plot with the main plot. In each the hero is in love with a mistress who has married a rival. In each the rival husband is killed and the heroine is subjected to a mock execution which is thought to be real by the hero. In each the

<sup>1</sup> P. 136.

<sup>2</sup> P. 367.

heroine is discovered to be alive and is finally joined to the hero by the capture of Babylon.

The other supporting plot, the Artaxerxes-Berenice story, duplicates the main plot even more closely. The two heroes are in love each with the other's sister. They are fast friends. To phrase it a little more fully, each is in love with the daughter of a hostile king and each goes in disguise to the court of his mistress. Each through heroic exploits wins favor, and scorns all reward save the hand of the princess. Each saves the life of the king. Each heroine is lost to the hero through revolution; each is captured by the hero, released, and later captured by the unscrupulous rival. From this point on, the events which bring together the hero and heroine resemble each other less closely. One repeated incident, however, is worthy of citation. Each hero, in turn, not recognizing the other, mistakes demonstrations with the respective princesses of brotherly affection for the accepted advances of a rival lover; and a combat ensues.

Duplication of certain features of the main plot is to be found outside of the two supporting plots, but it is of a different nature. The principal complicating incident of the Orontes-Thalestris plot, for instance, is like an incident in the main plot. The heroine is deceived through a letter into the belief that the hero is false. And, to take another example, just as Oroondates comes upon Statira asleep in a beautiful spot, so Thalestris comes upon Orontes, not once but twice. Neither the incident nor the situation, however, is of the kind to warrant any claims of deliberate imitation. Both are conventional, appearing time and again in the *Cassandra* and in La Calprenède's other romances.

The Deidamia and the Hermione stories have little bearing on the main plot. They are loosely related to each other, through Demetrius, who falls in love with each lady in turn.

Hermione, it will be remembered, touches the main plot through her relations with Alexander.

The stories of Barsina and Alcione are introduced principally because their homes are the meeting-places for the main characters; the one in the antecedent action, the other in the direct narration. The antecedent action, however, is not very well centered geographically; it does not focus strongly on any one point. The direct action, on the other hand, is in the neighborhood of Babylon, and within the city itself. The house of Polemon, the father of Alcione, is the first gathering-point. Here come nearly all the characters of prominence to entertain each other with their histories while waiting for the forces to mobilize for the attack on Babylon.

In Babylon after its capture the heroes receive their long-deferred rewards. At this point the author takes reluctant leave of his gallant heroes and fair heroines, not, however, without a fleeting glance at their future.

The Design [he says] to which I regularly enough have tied my self not to wander from the Banks of the *Euphrates*, and the Walls of *Babylon*, hinders me from following my Heroes in their Voyages: I will not therefore relate their fortunate successes; their arrivals in their kingdoms; and the crowning of so many Gallant Princes, who established a brave and happy Sovereignty, which they enjoyed through the whole course of very long and prosperous Reigns. You may learn the end of their lives from Historians Famous in Antiquity, who have written them.

#### THE PLOT OF *Cleopatra*

*The main plot.*<sup>1</sup>—Coriolanus, captured when an infant and deprived of his parents and kingdom, is brought by Augustus Caesar to Rome, where he is reared as a Roman

<sup>1</sup> The account of the life and death of Queen Cleopatra and of the birth of her daughter, Cleopatra, the heroine of the romance, is told to Tyridates by a servant (pp. 36-48). Emilius, squire to Coriolanus, recounts his master's

prince. He gets a glimpse of the princess Cleopatra, led a slave in the triumphal procession celebrating the fall of Alexandria, and falls in love. Two other princes, Marcellus and Tiberius, also lose their hearts to this most remarkable ornament of her sex. Marcellus, out of friendship to Coriolanus, withdraws his suit; but Tiberius, through malicious plottings, drives Coriolanus from Rome, and even succeeds in convincing Cleopatra that Coriolanus is false to her. Thus when Coriolanus returns in disguise to see Cleopatra he is spurned by her. He leaves Rome, and finally, weary and sick at heart, reaches a point near Alexandria. Cleopatra, voyaging to Alexandria, is cast ashore by a tempest.

It is at this point that the romance opens. Coriolanus, lying down to rest, is aroused by a great noise of clashing arms. Rushing upon the scene he takes the side of the weaker combatant and assists him to escape. While Coriolanus is continuing the fight, the fugitive returns with a dozen or so followers and sets upon Coriolanus' opponent. Coriolanus turns his sword against the new arrivals and helps his late opponent drive them off. He now discovers that the knight to whom he has last rendered assistance is no other than the famous Caesario and that the band they have just driven off is that of the notorious pirate, Zenodorus.<sup>1</sup>

adventures to Tyridates (pp. 78-161). Five hundred pages farther on (pp. 100-14 of the second division of the folio), Cleopatra, in the relation of her history to Artemissa, brings the story up to the point where the romance opens. The page references here and elsewhere are to Loveday's translation. The title-page of this edition reads as follows:

"Hymen's Praeludia or Loves Master-piece. Being that so much admired Romance, Intituled Cleopatra. In Twelve Parts. Written Originally in the French, and now Elegantly rendered into English. By Robert Loveday. Evand.

"Qui magis aptaret Cleopatra Parentibus orta.

"Conspicuis, Comitum quam placuisse Thori?

"London, Printed, by W. R. and J. R. and are to be sold by Peter Parker, at his Shop at the Leg and Star over against the Royal Exchange, and Thomas Guy, at the Corner-shop of the Little Lumbard-street and Cornhill, 1674."

<sup>1</sup> This is a favorite way of introducing a hero. The reader will recall that in this way *Cassandra* opens.



A few days after this adventure, Coriolanus strolls into a solitary grove which strongly reminds him of the spot on the banks of the Tiber where he formerly enjoyed the favor of the fair Cleopatra. Exhausted by grief, he falls asleep along the luxuriant bank of a murmuring brook with his head at the foot of an old oak. Here he is discovered by Cleopatra and Artemissa. Cleopatra wakens him and reproaches him with infidelity. While he is attempting to clear himself a band of villains dash in upon them and carry off the two princesses in spite of Coriolanus' prodigious efforts to prevent it. After various other adventures the hero, in search of death, leaps from a horrible cliff into the pitiless waves. By rare good fortune he strikes within reaching distance of the sailors on the ship in which Cleopatra is kept prisoner and is dragged on board. He pays for his rescue by saving the ship from capture by Cornelius, praetor of Alexandria. His identity is soon discovered, however, and the ship's company, at the command of one of their leaders, turn upon their deliverer. Single-handed he beats them off until a ship headed by two of his friends, Marcellus and Alexander, comes to his rescue.

Cleopatra goes to Alexandria. Here Tiberius, the unscrupulous rival, urges his suit and finally attempts to abduct the heroine. Coriolanus in checking this move of his rival is discovered in combat with him and thrown into prison by the emperor. Cleopatra is ordered by the emperor to marry Tiberius if she wishes to save the life of Coriolanus. While she is debating the matter, through a revolt headed by Candace ably supported by Alexander, Artaban, and other heroes, Coriolanus is freed from prison. Coriolanus goes to the emperor and begs the privilege of dying to secure pardon for those involved in the revolt. As the emperor is about to grant this privilege, Marcellus rushes before Augustus

and threatens suicide if the order for Coriolanus' execution be carried out. He also reveals the fact that the emperor's life has been saved by Coriolanus. After further intercession Augustus reluctantly yields. Cleopatra is given to the hero.

Space does not permit the analysis of all the sub-plots of *Cleopatra*. It seems necessary, however, to present briefly the stories of the two duplicating plots—the Artaban-Elisa plot, and the Caesario-Candace plot. The story of Artaban and Elisa is the most typical of all La Calprenède's plots in its structure and in its situations, incidents, and characters. In interest it surpasses the main story of the romance.

*The Artaban-Elisa plot.*—Artaban, the son of Pompey and Cornelia, after disaster has overtaken his parents, is brought up under the name of Britomarus, by Briton, a soldier formerly in Pompey's service. He goes to the court of Hidaspes, king of Aethiopia. Here he falls in love with the princess, Candace, and this results in his banishment. He next appears in Arminia, where, having erased the image of the fair Candace from his mind, he falls in love with Arsinoe, the king's sister. He is scorned because of his lowly station and again exiled. He now becomes a great general among the Medes and conquers Phraates, king of the Parthians. Pursuing the defeated army to the frontier he captures Elisa, the king's daughter, and her mother. Artaban quarrels with the king of the Medes about the disposition of the captives, and goes over to the side of Phraates. As is to be expected the tide of battle now turns against the Medes. Pressed to accept reward for his services, Artaban asks the hand of Elisa. Elisa is not only refused him but is commanded to marry Tigranes, the two kings having come to an agreement. Artaban leaves the kingdom, but drawn

by his love, returns to be imprisoned. He is now put, a prisoner, on board a ship bound for the court of Tigranes. The ship is attacked by pirates under the leadership of Zenodorus, and Artaban is released to help beat them off. Successful at first, he is later captured by the pirates; picking up Zenodorus he leaps with him in his arms into the sea. Zenodorus is rescued; but to all appearances Artaban never rises, an occurrence not at all strange when it is remembered that he wore a full suit of armor. As a matter of fact, however, he does come to the surface and with the help of a convenient plank keeps afloat until he is picked up by some fishermen. He straightway sets out in search of Elisa, who, it should be noted, was on board the ship captured by Zenodorus. In the meantime Elisa has been rescued by Cornelius and taken to Alexandria.

Near the tomb of Tyridates, Artaban and Elisa meet: the rapturous moment is disturbed by the appearance of Tigranes. A remarkable combat ensues which is stopped by Agrippa, a nobleman of Alexandria who has fallen in love with Elisa. Arrived within the city, Artaban has the pleasure of seeing his three mistresses all together. Through the influence of Tigranes he is confined a prisoner within his own lodgings. A new factor is now introduced to solve the complication. The people of the kingdom of Parthia, having killed their king in an insurrection, clamor for Artaban as their ruler. Artaban's noble birth is established through a medal which he wears, and he is given the Parthian kingdom and the hand of Elisa.<sup>1</sup>

<sup>1</sup> The reader is kept in ignorance of the real identity of the hero until the close. The incidents in the past life of Artaban are introduced in reverse order. The following page references will give the reader some idea of the complex arrangement of the story. His early history is told by Briton, Division Two, pp. 520-75. Artaban disguised as Britomarus tells more of his history, Division Two, pp. 505-508; Division Two, pp. 365-86; and Division Two, pp. 344-46. Elisa tells her history to Candace, Division One, pp. 213-66. The wife of Phraates fills in the rest, Division Two, pp. 498-505.



*The Caesario-Candace plot.*<sup>1</sup>—Caesario, "the image of the great Caesar intermixed with some ideas of Queen Cleopatra," the son of this glorious pair, goes, after the fall of Alexandria, to the court of Hidaspes, king of the Aethiopians. He falls in love with Candace, daughter of the king. On the king's death Tyribasus, a base rival for the hand of Candace, gets control of the kingdom. Caesario helps Candace to escape down the Nile. He opposes in battle Tyribasus, and defeated, is left for dead on the field. He recovers, and kills Tyribasus. Then he sets out in search of Candace. Candace has not voyaged far when she is captured by the pirate Zenodorus. She sets fire to the ship and escapes on a plank. Her rescue from the waves by Tyridates marks the opening of the romance.

After various adventures, Caesario meets Candace in Alexandria. Augustus, hearing of Caesario's presence within the city, commands his imprisonment. Candace heads a party that succeeds in rescuing him. They are reconciled with Augustus.

The plan of the plot structure of *Cleopatra* is similar to that of *Cassandra*. The last two plots outlined above duplicate the situations and incidents of the first plot; the resemblances are even more striking than in the case of the earlier romance. The heroes are princes without parents, home, or kingdom. They fall in love at a remarkably early age with extremely young princesses.<sup>2</sup> They become knights-errant and determine the fates of kingdoms with a breath. They change sides, carrying victory wherever they go. Having distinguished themselves, they scorn all rewards

<sup>1</sup> The antecedent action is introduced by histories told to Tyridates by Candace's servant, pp. 49-64; by Candace herself, pp. 172-212; and completed by Caesario's relation to Candace, Division Two, pp. 292-317.

<sup>2</sup> Cleopatra and Candace are ten years old when the heroes fall in love with them. It is interesting to note that this is about the age when the heroines in many of the Greek romances fall in love.

save the hands of their fair mistresses, which are denied them. Each hero loves a disdainful mistress who has admirers in power; he is loved by another woman.<sup>1</sup> Coriolanus and Caesario visit their mistresses in disguise. All are now separated from the objects of their devotion and become once more knights-errant. They unwittingly fight against their dearest friends, assist their enemies, and persistently refuse to kill the man who in each case blocks the way to happiness. Cleopatra and Candace are shipwrecked in turn. The three heroines are individually and repeatedly captured by pirates or unscrupulous rivals; and as a master stroke all three in company are attacked by the three unscrupulous rivals and rescued with the greatest difficulty by the three noble lovers. From this point to the happy ending the experiences of the heroes and heroines are practically identical.

Of the thirteen remaining plots two bear directly upon the principal plot and the Artaban-Elisa plot, presenting as they do two rivals of the heroes. In the story of Marcellus and Julia, the first of these to be considered, we find in Marcellus the type of the generous rival. This rival is unselfishly interested in Cleopatra's happiness, and it is only through a mistaken belief as to the hero's loyalty that he is brought into collusion with the unscrupulous rival in a plot to separate Coriolanus and Cleopatra. As soon as he discovers his mistake he sets about helping to bring them together, and at the close is the one most influential in securing from Augustus the hero's pardon. The marriage between Marcellus and Julia is not a love match. Thus throughout the romance Julia is free to complicate the plot by making love to Coriolanus, Artaban, Drusus, and other less promi-

<sup>1</sup> This love situation is too conventional to serve as argument by itself. In *Cleopatra* it is repeated, also, in the stories of the Philadelph and Delia, and Tyridates and Mariamne.

nent heroes. Media, the hero of the second of the two plots under consideration, is the type of the unscrupulous rival. From the beginning to the end he opposes Artaban. His marriage at the close to Urania is against his will, and his previous relations with her are unimportant compared with his relations to the characters of the Artaban-Elisa plot.

The Tyridates-Mariamne plot is introduced because the house of Tyridates serves as a gathering-place for the six principal characters. Furthermore, as uncle to Elisa he is entitled to a hearing. The story itself is not interwoven with any of the other stories, but in its nature and tone fits well into the romance. There are two other plots which touch the main plot rather lightly; they are hardly more than histories told for the entertainment of characters in the romance. These are the stories of Arminius-Isminia, and Alcamenes-Menalippa. La Calprenède does, however, join them to the principal story after a fashion. Isminia, for instance, serves Julia as a slave; and Arminius is brought into the main thread of action through a gladiatorial combat. Furthermore, Arminius is united to Isminia in Alexandria at the time when the principal characters are made similarly happy. Alcamenes and Menalippa also participate in this glorious conclusion. The Alcamenes-Menalippa story may be considered a minor supporting plot, so strong is the resemblance of Alcamenes' adventures to those of the chief heroes. As an errant knight he wins in disguise fame at a foreign court. Menalippa falls in love with him as he lies asleep by a babbling brook (cf. *Coriolanus* 291, and *Philadelphia* 317, 506). Denied the hand of the princess and banished, he goes over to the enemy, carrying victory with him; he visits his beloved in disguise; and unwittingly fights against his friends. Like the Arminius-Isminia plot, the



story centers on the theme of a hero in love with the daughter of a hostile king.

Alexander as twin brother to Cleopatra is given an important rôle. He not only has a history of his own, but introduces another family whose exploits furnish material for two other plots. All three plots are pretty well woven into the main plot.

Of the five remaining plots four are introduced to round out Cleopatra's family history, and the fifth properly belongs to the Philadelph-Delia story. These are all brief and not very fully developed.

In spite of the complicated structure of the *Cleopatra*, the careful reader will find numerous hints to guide him through the labyrinth of plot. In the latter part, frequent references are made to past incidents; some incidents are told again from a new view-point; others are discussed and explained.

Although one finishes the romance with the impression that the story covers a long period of time, in reality the main action up to the point where Coriolanus is imprisoned in Alexandria, within a hundred pages of the close, covers less than a week. La Calprenède must have taken considerable pains to get his characters into Alexandria in so short a space of time; but from this point on, when everything is in shape for a rapid, brilliant conclusion, he loiters around in an exasperating way. It is well-nigh impossible to determine accurately the period of time included between Coriolanus' imprisonment and the happy ending; it certainly extends beyond a week, possibly it covers two. Even though three weeks be taken as the total period, *Cleopatra* still has greater compression than *Cassandra*. *Cassandra* with half the number of plots covers twice as long a period. The "histories" introducing the antecedent action of *Cleopatra*

are much better handled than those of *Cassandra*. La Calprenède probably felt the necessity of greater care in the handling of a greater number of plots. Possibly, too, he had gained better control of the method employed. The indirect narration focuses on one geographical point. The direct narration in each romance focuses first on a point near a large city and then shifts to the city itself.

A comparison of the situations and incidents of *Cassandra* and *Cleopatra* reveals some interesting facts. The central situation in each is much the same; and yet there is an essential difference, a difference that vitally distinguishes the two romances. Let us review the two situations. In *Cleopatra* the hero is in love with a princess, is loved by another woman, and contends against a rival more powerful at court than himself. In *Cassandra* the hero is in love with a princess, is loved by another woman, and contends against a rival more powerful, not at court, but on the battlefield. Alexander, the rival in *Cassandra*, captures the kingdom and marries the heroine. The rival in *Cleopatra* opposes the hero through influence at court. The fundamental difference between the two romances becomes more evident if the main situation in *Cassandra* be stated in a different way. The hero in disguise wins favor in a foreign court through exploits in war; he falls in love with the king's daughter and refuses all rewards save her hand, which is denied him. Up to this point the situation is closely paralleled by that of Coriolanus in *Cleopatra*. Here, however, the resemblance stops. Oroondates, the hero in *Cassandra*, is deprived of his mistress by a world conqueror; Coriolanus contends against a court favorite. Oroondates marshals a great army to capture Babylon, and so wins his mistress; Coriolanus wins his mistress by bringing the emperor over to his side.

Contrary to what might be expected, with a shifting of



the issue from the battlefield to the drawing-room, women take a less active part in *Cleopatra* than in the earlier romance. Cassandra is deceived into believing the hero false through the woman in love with the hero; Cleopatra, through the man in love with herself. In the sub-plots of *Cassandra* also the women are more aggressive. It is interesting to note that these women are all widows, as of course is the heroine. In *Cleopatra* no widow has an important rôle, and the heroines are for the most part only the glorious prizes to be apportioned at the close.

In line with the more subtle handling of the issues at stake, we find in *Cleopatra* less frequent use of the supernatural to foreshadow or advance the plot. In the earlier romance, at least five of the principal characters are retained on the banks of the Euphrates or brought there through oracles; and a sixth is sent thither by a vision. In fact Artaxerxes is the only hero of note who finds his way naturally to the scene of action. In *Cleopatra*, the characters all arrive at Babylon in the natural course of their adventures; at no point are they directed by supernatural agency.<sup>1</sup> Not until the close is the supernatural introduced. Tiberius is at last discouraged from his designs on Cleopatra by the prophecy of Thrasyllus; and Augustus is encouraged to repentance by the appearance of Caesar's ghost. This decrease in the use of the supernatural is to be noted also in the minor features such as omens, miraculous herbs for healing, potions, and the like.

*Cleopatra* shows a marked increase in direct narration. Hardly a third of *Cassandra* is direct narration, twenty-two per cent, to be exact; while forty-nine per cent of *Cleopatra* is direct narration, and this, too, in spite of the presence of

<sup>1</sup> In the story of Alcamenes and Menalippa, one of the subordinate plots of *Cleopatra*, an oracle is introduced, but in no vital way does it affect the plot.

three times as many sub-plots where the percentage of indirect narration is naturally high. The main plot runs sixty-eight per cent of direct narration, a high proportion for a heroic romance.<sup>1</sup>

In other ways the plot is lightened and the movement made more rapid; the speeches are shorter; there are fewer soliloquies; letters are less frequently introduced; and there is a decrease in the length and number of descriptions. In *Cassandra* La Calprenède exhibits an especial fondness for descriptions of armies; he rarely passes an opportunity for describing the marshaling of forces, and military maneuvers; if he does forego the indulgence it is with a sigh and an apology. There is little of this in *Cleopatra*. In his earlier work he felt the need of hurrying on; there is hardly a page that does not express the desire, but he had not learned how. In the later romance he had learned how, and he felt less trammelled by the conventions of heroic romance. The plot marches forward more gracefully, more rapidly, and more inevitably.

#### THE SOURCES OF THE PLOTS OF *Cassandra* AND *Cleopatra*

At this point it is not proposed to go into a full discussion of the historical sources of the romance.<sup>2</sup> The most impor-

<sup>1</sup> In *Clelia* one of the characters is made to say (*Clelia*, p. 140, ed. of 1678. London printed and to be sold by H. Herringman, D. Newman, T. Cockerel, S. Heyrick, W. Cadman, S. Laundes, G. Marriot, W. Croak, and C. Smith):

"I did not love to be my own Historian, and I must tell you again, that I never will, and that those who will write such Books as that famous blind man did, whose works all *Greece* adores, must always introduce some persons to tell the adventures of others. For then the Relator commends or condemns those of whom he speaks according to their merit. They will impartially describe the persons whom they do introduce, they will descant upon things and mingle their own thoughts with theirs; but when any are their own Historians, all that they shall say in their own advantage is suspected; and it is so difficult to do, that if it be a woman who tells her own tale, she cannot handsomely say, I made him in love with me; and if it be a man, he cannot well say, that he was loved, or that he was valiant; and therefore it is a thousand times better to have the story told in the third person than in the first," etc.

<sup>2</sup> Wherever the plot of a play has been drawn from the romance, the sources of the romance have been examined to determine the exact indebtedness of the play to the sources as well as to the romance.

tant will be noted, however, with the special view of determining La Calprenède's dependence on these sources. La Calprenède states very clearly his attitude toward his material in the preface to Part III of the romance, where he addresses Cassandra in the following words:<sup>1</sup>

Take care also, if you please, to excuse me to her; and if she think it strange, that having kept myself hitherto enough within probability, I take a little liberty in the description of some particular actions, and that instead of following the manner of writing used by Plutarch, Quintus Curtius, Justin, and other Authors from whom I have drawn the foundations of your History, I make my Heroes march into the fight, in a way somewhat nearer to that of Homer, Virgil, Tasso, and other writers of that nature, who have beautified the truth with some ornaments, rather more pleasing than confined to a strict and regular likelihood; say for my defence, that having for your quarrel assembled so many great men, famous in Antiquity, and renowned amongst all the Authours that have written the History of their age, I, in favour of them, have exempted my self from that severity, and believ'd that in taking a diversion by that kind of recital, I might represent some particulars of that valiant Dame, who hath made them known to the whole earth. Moreover, our narration is much more fixt upon the especial actions of our Heroes, than upon those of whole nations; and we much rather seek the reputation of Oroondates and Arsaces, than that of the Medes, Persians, and Macedonians in general, but yet without making them remarkable by impossible actions, or extravagant inventions.

In an address to the reader appended to the fifth and last part of the romance, La Calprenède discusses more specifically his departure from historical fact.

You will have the patience I hope to read these few Lines I am obliged to add, that I may justify part of those things which I have written. I have been bound up in many Passages of this Conclusion by the truth of History, though perhaps I have altered it in some places, where it is least known. If I make Statira and

<sup>1</sup> P. 237.



her Sister live again contrary to the report of Plutarch, who says she was killed by Roxana's cruelty; I have followed the Opinion of many Historians, and I make her pass the rest of her life in countries very remote from those where she spent her younger years, and under a different name from that by which she was known to Plutarch. I well might give Darius a son without contradicting the Historians that write of Alexander, who only mention his Daughters; I make him dead in the opinion of the World before Alexander entered upon his Father's Territories, he comes thither no more till after his death, and therefore those Authors might well have been ignorant of Artaxerxes his life, he having passed it in very far Countries, and under another name, after he had lost it in the general belief. I with the same licence might make him to be the Great Arsaces, who founded the Empire of the Parthians: and Historians not having given him any certain birth, have afforded me the liberty to make him be born of Darius: I should undoubtedly have made him recover his Father's Empire, if I could have done it without falsifying truths which are known to all the World, and which have left me a free disposing of my Adventures: I should have changed something in the destiny of Roxana and Cassander, if I might have been permitted, and if I had pardoned Roxana, in consideration of her sex, I should have killed Cassander to shew the punishment of Vice, as well as the recompense of Vertue; but the rest of his life was too well known by his Crimes, and by his ruling in Greece. I have been freer in those of Perdicas and his Brother; 'tis certain they were slain within a while after Alexander's death, by a Sedition amongst their Forces, and there is so little spoken of the particulars of their death, that I believed I might lawfully frame it to my History.

This idea of introducing events that seem probable La Calprenède evidently kept constantly before him. He had already advanced it in his preface to Part II (p. 116):

I think nevertheless, though other beauties be wanting in it, one shall at least find few things that thwart either probability or decency; nay, to that degree, that I find most difficulty to accommodate those passages to a likelihood, which are really in History. Methinks it does not ill mingled with *Romance*; and of those

accidents that are feign'd, there are not many in which I could be contradicted, if I would make them pass for true.

And again in the letter to Calista prefaced to Part IV (p. 342):<sup>1</sup>

If all the adventures of it are not equal, and if you find some places in them not so strong, nor so diverting as others, you will be pleased to consider, that my invention has not had an entire liberty, and that it has been rack'd by Chronology, by the truth of the History, and by those things I had already written; and in short, that I have been put to it, as many others would have been, to make Darius his son passe his time handsomely in Scythia, whilst his country was laid desolate, and his father deprived of his Empire, and of his life, by Alexander's victorious forces. Yet in this encounter, and in many others, which truly have kept me in troublesome constraint, I have stuck to probability as much as I possibly could, and have made up a story which in mine own opinion is not the most defective of this piece.

The historians quoted are the ones to whom he is most indebted—Plutarch, Justin,<sup>2</sup> and Quintus Curtius.<sup>3</sup> From all of these he drew numerous details. He is especially indebted to Justin for the remarkable combat between Lysimachus and the lion; and to Quintus Curtius for the account of the defeat of Darius at the hands of Alexander.

In *Cleopatra* La Calprenède is little hampered by the historical sources, nor does he depend on them to any considerable extent for his phrasing. Robert Loveday in the preface to his translation (ed. of 1674) writes:

If thou beest an Historian, thou wilt trace his ingenius Pen through Tacitus, Florus, Suetonius, and others that wrote Augustus life, and find with what skilful method he hath culled such Flowers from each of their Gardens, as was fittest to beautifie his Garland.

But the quantity of flowers so culled is almost inconsiderable. Another historical source that might be mentioned

<sup>1</sup> Lit. transl. of preface, Tome 7, Partie 4, Livre I, ed. of 1645.

<sup>2</sup> Translated into French in 1616.

<sup>3</sup> Translated into French in 1653.

in passing is Flavius Josephus, from whom he took many details in the story of Tyridates and Mariamne.<sup>1</sup>

The situations and incidents of *Cassandra* were not drawn to any considerable extent from the Greek romances; in fact the only incident of much importance to be so derived is that of the execution of slaves in the place of the heroine and her sister (*Cassandra*, p. 243). In Tatius<sup>2</sup> a slave is executed in the heroine's place to deceive the hero and at another time the hero sees the heroine apparently killed.<sup>3</sup>

In *Cleopatra*, however, there are numerous parallels to situations and incidents of the Greek romances. The heroine is frequently shipwrecked (*Cleopatra*, Part I, pp. 211, 473, 523; Part II, pp. 114, 344, 523: and compare with Heliodorus,<sup>4</sup> 136; Tatius, 402, etc.). She is captured by pirates (*Cleopatra*, Part I, pp. 75, 206; Part II, pp. 53, 258; Heliodorus, p. 17; Longus *Daphnis & Chloe* (Bohn ed.), p. 281; Tatius, p. 440, etc.). The hero and the heroine fall in love at an extremely early age. In *Cleopatra* the most remarkable example of this precocity is that of Alexander and Artemissa, aged ten and eight years respectively, who fall seriously in love and converse in the most approved heroic style (cf. pp. 274, *Daphnis & Chloe*, p. 267, and *Clitopho and Leucippe*, p. 355). The heroine is sold as a slave (*Cleopatra*, Part II, p. 54; *Clitopho and Leucippe*, p. 450). A brother attempts to seduce the heroine (*Cleopatra*, Part I, p. 467; *Clitopho and Leucippe*, 463, where at the beginning of the romance the hero is engaged to his half-sister). The story of Caesario-Candace in the *Cleopatra* has borrowed many details from the *Aethiopian History* of Heliodorus. In both, the hero, a visitor, falls in love with the daughter of Hidaspes,

<sup>1</sup> Cf. *The Jewish War*, Book I, chap. xxii.

<sup>2</sup> *The Loves of Clitopho and Leucippe* (Bohn ed., 1855), p. 440.

<sup>3</sup> P. 410. Sidney uses the incident in his *Arcadia*.

<sup>4</sup> *An Aethiopian History* (Tudor transl.).



king of Aethiopia. This daughter is miraculously white. The hero and heroine travel from the kingdom into a series of wonderful adventures: they are captured repeatedly, together and separately, by pirates and rivals; they are shipwrecked. The pirate chief falls in love with the heroine; the heroine is loved by the Roman praetor and by a native Aethiopian of obscure birth. The hero is loved by an unscrupulous woman in power. The force of these resemblances is strengthened by the similarity in the accounts of the great wealth at the Aethiopian court; in the introduction of the scene on the battlefield at night where the woman weeps over the body of a dear one; and by the names common to Heliodorus and La Calprenède of Oroondates, Hidaspes, Alcamenes, and Arsace.<sup>1</sup>

The Arthurian romances furnished La Calprenède with very few situations and incidents. The use of disguise, the introduction of tournaments, scorn of wealth, banishment, imprisonment, rescue of heroine from rivals, are of course conventional with the Arthurian romances. Artaban's shifting from side to side carrying victory with him is paralleled frequently (cf. Launcelot). The incident where Oroondates, by donning the armor of a knight whom he has slain, lures on an enemy to his death has a parallel in *Libeaus Desconus*, and *The Faerie Queene*.

The later romances furnished very little in the way of incident or situation. There are, however, numerous parallels; and in some cases evidence of relationship is unmistakable. Barclay's *Argenis* suggested the story of Orontes and Thalestris.<sup>2</sup> In *Primaleon of Greece* there are two situations

<sup>1</sup> Not all of these are used in the Caesario story but are found elsewhere in La Calprenède's romances.

<sup>2</sup> Cf. *Cassandra*, pp. 164, for La Calprenède's version; and, for Barclay's presentation, the story of Theocrine, *Argenis*, Book III, chaps. viii+. The *Argenis* was first published in Latin in 1621. Other editions appeared in

parallel to situations in *Cassandra* and *Cleopatra*: one where Edward turns gardener in order to be near his mistress,<sup>1</sup> and another where the hero is made to challenge himself to a combat.<sup>2</sup>

#### THE STYLE OF *Cassandra* AND *Cleopatra*

*Cassandra*.—In an address to the reader prefacing the second part of *Cassandra*, La Calprenède writes (p. 116):<sup>3</sup>

As for other matters, seek neither for Science, nor for fine Discourse, perchance thou shalt find neither in this Piece; and I may say unfeignedly, it is written with too little pains, or rather with too little care, to hope for anything studyed, or delicate in it. In what I write (after my obedience to an absolute command) my only aim is to divert myself; and I find no other advantage in this employment, and I am very far from pretending glory from a thing which I have not own'd, and which I will forsake when I can no longer disavow it.

A modern reader certainly would be justified in considering these remarks as merely a display of becoming modesty. To one, however, acquainted with the fine style of Mlle Scudéry, they have some point. In *Clelia*<sup>4</sup> we find her

1622, 1627, 1630, 1634, 1642, 1655, 1659 (two eds.), 1664 (two eds.), 1671, 1673. It was translated into English—the prose by R. Le Grys, the verses by F. L. May—in 1629; and again, this time by Kingsmill Long, in 1636, an edition “beautified with Pictures Together with a Key to unlock the whole Story”; and again in 1772 by “a Lady.” It was translated into Italian in 1629, into French in 1632, 1732; and into German in 1644 and 1770.

<sup>1</sup> *Primaleon*, pp. 77; *Cassandra*, pp. 58.

<sup>2</sup> *Primaleon*, pp. 188; *Cleopatra*, Part II, pp. 151. The edition of *Primaleon* referred to is that of 1619. The title-page reads as follows:

“The Famous and renowned history of Primaleon of Greece Sonne to the great and mighty Prince Palmerin d’Olivia, Emperor of Constantinople Describing his Knightly deeds of Arms, as also the memorable adventures of Prince Edward of England; and continuing the former history of Palmendos, brother to the fortunate Prince Primaleon &c. The First Book translated out of French & Italian into English by A. M. London 1619.”

<sup>3</sup> Literal translation of preface of French ed. of 1644, Tome 3, Partie II, Livre I. This preface is cut at the beginning, but in the passage quoted the translation is faithful.

<sup>4</sup> Part IV, Book II, p. 541, ed. of 1678.



theory of how a heroic romance should be written. One of the characters (*Plotina*) speaks:

Were I to invent a History, I think I should make things much more perfect than they are. All Women should be admirably fair, and all Men should be as valiant as *Hector*, all my *Heroes* should slay at least a hundred men in every battel, I would build Palaces of precious stones, I would make Prodigies fall out every moment, and without troubling myself to invent with judgment, I should suffer my fancy to act as it pleased; so that seeking out only surprising events, without examining, whether they were consistent to reason or no, I should certainly make very extraordinary things; a continual Shipwracks, burning of *Bities*,<sup>1</sup> and a thousand like other accidents, which occasion handsome lamentations and descriptions.

To which *Anacrión* replies—

Should you invent a History after the manner you speak of, amiable *Plotina*, (said he) you would do a thing no doubt sufficiently strange; for with rare Events, wonderful Descriptions, heroical Actions, extraordinary Matters, and Palaces of Precious Stones, you would make one of the lewdest Fables than can be possibly invented; there being without doubt nothing worse, than to see things of this nature made without order and reason . . . when you invent a Fable, your purpose is to be believ'd, and the true art of Fiction is handsomely to resemble truth, etc.

And another speaker (*Hermineus*) says—

And as diversity or variety is the Soul of the World, he ought to take heed of making all men *Heroes*, all Women equally fair, the dispositions and humors of all particular persons alike and correspondent, and Love, Anger, Jealousie, Hatred, to produce always the same effects. On the contrary, he must imitate that admirable variety, which is seen in all men, according to the example of *Homer*.

*Anacrión* further says (p. 542), speaking of historical romances:

For when names of Countreys are employed, which all the world hears of, and wherewith Geography is exactly acquainted;

<sup>1</sup> Evidently misprint for *Cities*.

and when great events are made use of, which are sufficiently known, the mind is wholly dispos'd to suffer itself to be seduc'd, and to receive the fiction together with the truth, provided it be handsomely interwoven, and the Writer take pains to study the Age well he makes choice of, to improve all the rarities of it, and to conform to the customs of places he treats of, not to mention Laurels in Countreys where there was never any seen, not to confound the Religions or Customs of Nations that are to be introduc'd; though they may with judgment be a little drawn to the usage of the present age, to the end they be more delightful; I am confident if this be observ'd, and they which are introduc'd in a Fable of this nature, speak well, the passions be well pointed out, the adventures be natural and prudently invented, all the little matter which discover the bottom of mens hearts, be pertinently plac'd; Vice be blam'd, Virtue rewarded, and Variety dispers'd through the whole, without confusion, if the fancy be always subject to the judgment, extraordinary events be rationally grounded; if there be knowledge, without affectation, delight, ornament, and pleasantness, wherever it is necessary; if the style be neither too high nor too low, and no violence offer'd to decency and good manners; I am confident, I say, such a Work will please all that read it, be more delightful to them than a History, and withal be more profitable.

No one can read a page of Mlle Scudéry's romance without feeling a constant straining after the effects described above. Far more stress is laid on the delicate phrasing of polite conversation or love letters, or on the devising of ingenious details for embroidering the narration, than on the effective advancement of the story itself. The plot serves primarily to bring together models of stilted conversation, artificial letters and verses, and ingenious methods of social diversion.

Compared to Mlle Scudéry, surely La Calprenède may lay claim to a simple style. Read in time of leisure when the fancy runs free it is surprising how fascinating the romances become: the style soon slips below the surface of

things to be noticed and the characters move and have their being in a world, unlike our own to be sure, but in one perfectly suited to them and in itself interesting. If one gives himself up to the genius of the place he finds nothing to scoff at, nothing that jars; all is painted in purple and gold, but the colors blend well; there is no incongruity, no lack of harmony.

Polemon's home, the scene of activities in the first part of the romance, is thus described.

Polemon's house was seated at the foot of a little hill, about five or six hundred paces from the Euphrates; on that side toward the River it was sheltered with a high Wood, which reached from the Garden walls almost to the Bank of it; on that toward the hill there were many Vineyards, and on the other two an open plain of a vast and spacious breadth; on the side towards Babylon it spread itself to the very Gates, and on the other as far as the Temple of Apollo. It was in that, the Princes caused their Army to encamp, covering themselves on the side toward their Enemies with the wood, and with the Hill.

The City of Babylon, where the rest of the direct action is placed, is presented as follows:<sup>1</sup>

The great City of Babylon (the stately Work of valiant *Semiramis*, and then considered as one of the wonders of the World) is seated on both sides of the *Euphrates*, which passing between its buildings, divides the Town into two equal parts; they are joyned together by many Bridges, and principally by one very great one of Stone, different in matter from its other Buildings, and considerable for its breadth, height, and marvellous structure. The Banks of the River are kept up with two Brick Walls, and have high large Causies on each side, which yet would not be able to stop the impetuoussness of the Stream, when it is swelled with Rain, if there were not deep open places at certain distances. . . . There was to be seen that miracle of a Hanging Garden, so cried up by Ancient Writers, where in Earth carried thither with an admirable industry and sustained by Pillars of two hundred

<sup>1</sup> P. 473.



foot high, there grew Trees whose Branches seemed to touch the Clouds, presenting tufted Forrests to the eye of Passengers above the tops of the highest Buildings.

These two descriptions are not very highly colored and are distinctly from the point of view of the soldier. In nearly every case the descriptions of places are slight, as in that of the Garden of Abdolomius, which he passes over with the remark "It is not necessary for me to describe the beauty of a place which you have often seen." In the course of what happens in the next page or two we learn that this garden possesses a grot, secret arbors, fountains, and murmuring rivulets; but these details are woven into the story. In the following description we have a good example of his method:<sup>1</sup>

We were in a very close Arbour, yet from it we might see the gate of the Garden, and know all that was done in it, without being perceiv'd. We saw the Ladies part several ways, according to their different inclinations: The Queens began to walk in the broad Alley, which went along the side of a little stream. The Princess *Parisatis*, with *Apamia*, and *Arsinoe*, *Artabasus* his daughters, and sisters to *Barsina*, withdrew into an Arbour; and the Princess *Statira* making a great cushion to be carried by *Cleone*, the dearest of her maids of honor, walk'd toward a Grot, where there was a pleasing Fountain. My Prince having seen her pass by, gave her the leisure to retire as she intended, and a while after slipt through a covered Alléy, which led unseen unto that Grot. He gave me leave to follow him, and going softly, and without noise, we came into the entry of it; my Master trembling with love and respect, was even like a lost man; but he was much more so when drawing near his Princess, he saw her laid along by the edge of the Fountain, and already faln asleep upon the Cushion which *Cleone* had brought her.

He often uses a setting appropriate to the mood of his characters as in the following description.

<sup>1</sup> *Cassandra*, p. 56.



*Cassandra*, p. 495<sup>1</sup>

She had some other discourses with herself, full of irresolution, when she entred into the Wood, that had been shewed her, and there upon the green swarth she lost that track, she had followed, and wandered about a great while among the Trees. That Wood had something more wild and savage in it than others, and was more suitable than ordinary, to a melancholy solitary humor: The Trees were of an excessive height, and with age were almost covered with Moss and Ivy; their tufted Branches cast a shade, which even at high noon, defended a great deal of the ground from the sun's most piercing Beams, among the Trees one might see many pieces of Rock overgrown also with Moss, and for the most part dropping with a clear Water, which moystened the Grass round about them, and which with the help of certain little Springs, turned insensibly into a little Rivulet: The place was rugged and unfit for walking as well by reason of the Rocks, as of thick Bryars and Bushes that stopt the passage, and shewed, it was but very little frequented. The Princess roved about a while, where it was passable with least inconveniency; and though she was almost out of hope, she found some pleasure (nevertheless) in visiting a place so unfrequented, and so conformable to the pensive humor she had long been in.

It is only occasionally that La Calprenède goes into such details as we find in the following description of the Temple of Apollo.<sup>2</sup>

The Platform of it was a Pentagone, and the Frontespiece appeared in Perspective, between two rowes of trees of an extraordinary height, which made a long Walk whose other end reach'd to the bank of the River. This Front was marvelously high, beautified with many Statues, and particularly with two Marble Pillars of an excessive height, upon which the God *Apollo*, and the Goddess his Sister, were placed in their Chariots. The Gates were Cedar, standing on the top of five or six Steps, of the fairest Parian Marble that was ever seen: the Floor of the Temple was Paved with the same, and the Walls were all adorned with Pictures, which represented the most famous actions of that God [follows a list of these pictures]. . . .

<sup>1</sup> Literal translation of *Cassandra*, Tome 9, Partie V, Livre 2, p. 308.

<sup>2</sup> *Cassandra*, p. 36.

In his description of his heroines La Calprenède exercises less restraint; the following description of Berenice is thoroughly characteristic.<sup>1</sup>

*Cassandra*, p. 216

Both of them were exactly perfect, but that of Berenice's was the more delicate, her skin whiter, her features milder, and more suitable to her sex; she had something in her eyes so bright and piercing, that a heart must of necessity either be stupid or strongly prepossessed, if it could bear her looks without alteration. As she was neither fair nor brown so were her eyes neither grey nor black, but their color holding something of both, accompanied that of her hair, which likewise being neither fair nor black, had borrowed a shadow of each, that made a clear auburn colour, incomparably more beautiful than either; her face was little, but it had naturally all the fullness that was necessary to form a complete oval, and though she was slender, her neck and hands were plump, and marvellously well proportioned; her looks and all her motions were accompanied with a natural sweetness which showed itself plainly in the smallest of her actions; and though her countenance were truly full of Majesty, yet was it one of those which strike less fear than love, which seldom own themselves with lightnings and thunders, able to cloud their ordinary serenity, and which ill accommodate themselves to the motions of the soul, when they are set at work by anger.

The sentences are for the most part long.<sup>2</sup> Balance is frequent: almost any page will furnish sentences like this:<sup>3</sup>

If one of us must die, 'tis I alone, I alone am guilty, perjured, faithless; and you are still innocent, still firm, still constant; I am she who have unworthily betrayed you, and basely forsaken you, and you are he who hath too generously, and too faithfully lov'd me.

<sup>1</sup> Koerting says that La Calprenède lists the details in the following order: "Haltung, Gang, Teint, Augen, Mund, Zähne, Haare, Busen, Hände." A more complete analysis of his character, description, and presentation will be found below in the discussion of the *Cleopatra*.

<sup>2</sup> Cf. the discussion of sentence length under *Cleopatra*.

<sup>3</sup> P. 106.

Sometimes the balance is sustained through a half-column folio as in Lysimachus' speech beginning on p. 148.<sup>1</sup> A brief passage will suffice to illustrate its character.

Hephestion has the happiness to possess her, and Lysimachus the glory to die for her. If I have been jealous of Hephestion's fortune, he ought to envy my destiny; and if his passion could not be more happily recompenced, mine could not have a more honorable conclusion.

The balance is generally simple, without any further artificial arrangements. Sometimes the author cannot resist exhibiting his ingenuity in more involved balance, as in the following:

*Cassandra*, p. 567

In *Berenice's* face there was more sweetness, but more majesty in *Statira's*: yet in that difference, *Statira's* majesty was so sweet and *Berenice's* sweetness so Majestick, that all the other beauties in the world could not have shown so great a sweetness, and so great a Majesty together.

Nor does he hesitate to balance the abstract with the concrete. Lysimachus says:<sup>2</sup>

I left my bed, and my chamber, but not that mortal sorrow, which ought to have brought me to my grave, etc.,

and Thalestris speaks in similar fashion:<sup>3</sup>

All the favors he had stohn from me, all the familiarities I had innocently granted him, came thronging into my memory, and making a mixture of shame and anger, kindled in my face a colour like fire, and in my mind a deadly wrath.

The style although not ornate is well colored with figures of speech. It is said of Oroondates:<sup>4</sup>

His fire was kindled again by this recital, and so much of his affection as was smothered by the belief of his Princesses infidelity,

<sup>1</sup> Cf. p. 97 for another as long and balanced throughout.

<sup>2</sup> *Cassandra*, p. 149.

<sup>3</sup> *Ibid.*, p. 170.

<sup>4</sup> *Ibid.*, p. 92.



broke forth again into such a violent flame, by the knowledge of her innocence, that he became more ardent, and more passionate than ever.

Parisatis and Statira are described leaning their cheeks against each others':<sup>1</sup>

Their tears mixt themselves confusedly with such a grace, that in that amiable disorder wherein love languished with pity, sadness appeared in its chiefest triumph.

Lysimachus thus describes the effect of his second sight of Parisatis:<sup>2</sup>

In this interim my condition was very much changed, and that second sight of *Parisatis* had so weakened my heart that it was no longer able to defend itself, nor to avoid those mortal wounds, which it hath so dearly conserved, and wherof it neither can nor will be cured, but by the end of my life alone. Sorrow appeared so charming in the countenance of that dear<sup>3</sup> prostrate Lady, and her eyes, though full of water, threw such piercing darts at me, that being quite surcharged with love and compassion, I went forth with the King in such a perplexity, that I had much ado to know where I was. When I was gotten into my Tent, her Idea came yet more strongly into my remembrance, and notwithstanding all the attempts I made to blot it out, my passion being whetted by that difficulty, assaulted me with greater violence, and seem'd to inflame itself with anger, at the resistance I made against an affection that was so glorious to me.

Sustained personification of the passions and emotions are the most frequent figures employed. The illustrations cited might be duplicated from nearly any page; one more example will be sufficient:<sup>4</sup>

His jealousy encreasing by the strength of appearances, grew then so insolent, as to dispute for superiority with his joy; and indeed it had not so little power, but that it held his mind for some

<sup>1</sup> *Cassandra*, p. 120.

<sup>2</sup> *Ibid.*, p. 122.

<sup>3</sup> The Folio reads *fear*, evidently a misprint.

<sup>4</sup> P. 202.



time wavering in suspense; but in the end the excellencie of his nature, and of his affection, which was absolutely pure, and disinterested, gave joy the upper hand, and made him more satisfied with the life of his Princess, than afflicted with her inconstancy.

La Calprenède is fond of light and color: the sparkle of the dew, the flashing of armor in the sun, and the glitter of jewels light up the pages of the romance. The lovely daughters of Darius lay aside mourning at the close and appear in "all those embellishments which the misfortunes of their life had made them to neglect."

Then Gold and Jewels of inestimable value glittered with a Magnificence suitable to the quality of those Great Princesses, and their Beauty receiving its former lustre by those exterior Ornaments, after having been a long time buried in afflictions, shew'd it self like the Sun, when after tedious Storms, and foggy Mists, it breaks forth of the Cloud that had obscured it, and appears to our eyes again with its usual brightness.

The figures rarely pass the bounds of good taste; only occasionally does one encounter such comparisons as that made of Oroondates, who "as a young Lion wakens his anger with his tail, animated his courage by the remembrance of his losses." On the whole the style although diffuse is vigorous; and although rhetorical is not florid.

*Cleopatra*.—The setting of the *Cleopatra* is drawn with a firmer hand and more abundantly along certain lines. There are more sketches of landscapes and bowers and gardens. Fuller pictures of the social life of the time are furnished; a ball, a hunt, and a gladiatorial combat are presented in detail. Greater emphasis is laid on social graces; the atmosphere is more formal. The descriptive range of *Cleopatra* is accordingly wider than that of *Cassandra*, but as a rule the descriptions are shorter. This is especially

true of landscapes: springs, fountains, brooks, and glades flourish but are disposed of in a line or two.<sup>1</sup>

Formal gardens and bowers figure more prominently in *Cleopatra* than in *Cassandra*.<sup>2</sup>

This Noble Assembly, the noblest haply that the whole Universe could have afforded, went all together into a spacious walk, covered in a manner with trees of extraordinary height and abutted, as all the rest did, upon a large *Basin* of Water which is in the midst of the Garden, having in it one principal figure which may be seen from all the extremities, and that is a *Neptune*, placed in the midst of the water, seated in his Chariot, drawn by *Tritons*, and holding in his right hand his *Trident*, which at the three points of it cast forth water to a greater height than the highest trees of the Garden. He is compassed about by a hundred *Nereids* of Alabaster, disposed about the extremities of the Basis, in a hundred several postures placed at equal distances within a row of Pilasters of white marble, by which it is encompassed. From this place, by the means of twelve spacious walks, which abutt there, may be seen all the extremities of the Garden, and the end of every walk is remarkable for some object that does a certain pleasant violence on the sight, and surprises the Spectator in twelve different manners. That particular walk into which we were gotten, entertained our eyes only with the gate of the Garden, and a prospect of *Rome*; but all the rest end either with perspectives, made with so much art that they deceive the sight, even to the extremity thereof; or with grotts, admirable as well for the variety of shells, and the Nacre whereof they are built, as for the diversity of the springs and figures, whereby they are adorned, or with Arbours miraculous for their structure, or lastly with descents of water, ordered with such extraordinary artifice, as that falling from an excessive height upon a many several steps, it makes a confused but withal, a pleasant noise, and so runs into a number of little channels, which border the Walks in divers places, cross them in divers others, so that people are forced to go over them upon Bridges, having on both sides Pilasters of Marble.

<sup>1</sup> "It was a most delightful Spring whose natural beauty, a little Art had very much augmented; the source was clear and lively, the grass green and fresh round about, and, by a great tuft of Trees, embraced and defended from the Sun, and the sight of passengers" (Vol. II, p. 127).

<sup>2</sup> *Cleopatra*, Vol. II.

This turning to formal gardens and bowers is in part a concession to the following of the school of Scudéry. Certainly Mlle Scudéry herself never surpassed in her most fanciful flights the following description of a love galley:<sup>1</sup>

The boat was in the form of a little Galley compassed about by a row of Pilasters, which seemed to be of gold, but was indeed of wood gilt; without which hung out a hundred arms gilt as the row of Pilasters, which sustained a hundred great torches of virgin wax, whereby the darkness of the night was removed to the distance of many stadia. The oars seemed to be of gold proportionably to all the rest, and the Rowers were twelve little Cupids winged, armed with arrows and quiver, and covered with cloth of gold in those parts of their bodies where it was not requisite they should be naked. At the extremity of the stern grew up a golden tree, of the height of an ordinary mast having at the top the form of a Scuttle, compassed about by a row of golden Pilasters and twelve arms proportionable to those below, wherein were twelve torches and in the midst of all that sight was a Heart hanging down, which seemed to be all on fire, and out of which by some strange artifice, there visible issued flames ascending up towards the stars, and made more light than all the torches. In the distances which were between the torches were hung up twelve streamers, which were tost up and down by the flames, and the smoke a thousand several wayes, and in which by reason of the greatnesse of the light there might be distinctly seen double A.A.'s with other characters, expressing several waies the word ANTONIA. The same Letters and the same Characters were disposed up and down all over the boat, as also upon the Pilasters, the oars and the mast, and it was so lightsom everywhere, that the least things could not be more distinctly discerned than they were at that time.

The descriptions of the heroines do not differ materially from those in *Cassandra*. The following presentation of Elisa is thoroughly characteristic.

Our former description of *Candace's* beauty dispences with a farther recital, but we should deal unjustly with the fair unknown,

<sup>1</sup> Vol. I, p. 221.



should we hide them in silence, in whom the Queen found many delicacies that had a far better title to her wonder, than the Praetor's relation could challenge, the new fallen snow was tanned in comparison of the refined purity of that white that was the ground of her complexion, and if sorrow had gathered the carnations of her cheeks, sham'd<sup>1</sup> to see herself surpriz'd half naked, though by persons of her own sex, had replanted of hers there, with such fresh advantages, as any weaker eye than *Candace's* would have shrunk at the brightness of that mingled lustre; her mouth (as well for shape as complexion) shamed the imitation of the best Pensils, and the liveliest colours; and though some petty intervals of joy wanted the smiles that grief had sequestered, yet she never opened it, but like the East at the birth of a beautiful day, and then discovered Treasures, whose excelling whiteness made the price inestimable; all the features of her face had so neer a kindred of proportion and symetry, as the severest Master of *Appelles* Art might have called it his glory to have copied beauties from her, as the best of Models. The circumference of her usage, shewed the extremes of an imperfect Circle, and almost formed it to a perfect Oval, and this abridgment of marvels was taper'd by a pair of the brightest stars that ever were lighted up by the hand of Nature: as their lustre might justly claim the title of Celestial, so their colour was the same with Heavens, there was a spherical harmony in their motion, and that mingled with a vivacity so penetrating as neither firmest eye, nor the strongest soul could arm themselves with a resistance of proof against those pointed glories, their very languishing dejection darted more charms through the clouds of griefs, that darkned their brightest glory, than all the others could boast in their clearest Sunshine; nor were they ever so dim'd with woe, but they had still vigour enough left to open themselves a passage to hearts defended with the greatest insensibility; her head was crowned with a prodigious quantity of fair long hair, whereof the colour as fitly suited the beauty of her eyes, as imagination could make it. To these marvels of face were joynd the rest of her neck, hands, and shape, and there seemed a contest betwixt the form and whiteness of the two former,

<sup>1</sup> Evidently a typographical error for *shame*; cf. the French "*la honte qu'elle*," etc. The error crept in through the following contracted participle, "surpriz'd."



which had the larger commission from Nature to work wonders; and if she were not so tall of stature as *Candace*, in revenge of that she was far more slender, and her face much less than the fair Queen of *Aethiopia's*. In fine her beauty was miraculous.

From the passage just quoted it is evident that the sentences are very long. The sentences and paragraphs are so long in the French as to make a page forbidding work to the modern reader who is accustomed to the frequent help of paragraph divisions. This is only partly a matter of structure. It is largely a matter of punctuation. Take, for instance, the first sentence of this passage and repunctuate it without any other change.<sup>1</sup>

Our former description of Candace's beauty dispenses with a farther recital. But we should deal unjustly with the fair unknown should we hide them in silence in whom the Queen found many delicacies that had a far better title to her wonder than the Praetor's relation could challenge. The new faln snow was tanned in comparison of the refined purity of that white that was the ground of her complexion. And if sorrow had gathered the carnations of her cheeks, shame to see herself surpriz'd half naked, though by persons of her own sex, had replanted of hers there with such fresh advantages as any weaker eye than Candace's would have shrunk at the brightness of that mingled lustre. Her mouth as well for shape as Complexion shamed the imitation of the best Pensils and the liveliest colours. And though some petty intervals of joy wanted the smiles that grief had sequestered; yet she never opened it but like the East at the birth of a beautiful day, and then discovered Treasures whose excelling whiteness made the price inestimable. All the features of her face had so near a kind of proportion and symmetry as the severest Master of Appelles Art might have called it his glory to have copied beauties from her as the best of Models, etc.

In the description of battles and single combats the action is often rapid and the sentences short.

Balance is as frequent as in *Cassandra*.

<sup>1</sup> In the French the whole description is punctuated as one sentence down to "In fine."

*Cleopatra*, Vol. II, p. 380

O ye Gods, cried I, is it possible that *Tullia*, the object of my adorations, should be reduced to those extremities for a person's sake who is not in the least sensible of her sufferings? and that he who, is ready to die for her dares not hope for any part of that which another so ungratefully disdains! O *Tullia* what cruel Destiny reigns over thee, that thou must love him that shuns thee, and art so insensible of his devotions that dies for thee! O *Ptolomey*, is there any necessity that thou shouldst be possessor of a Good thou dost condemn, and that thy unfortunate Friend should derive from that Good, which thou deprivest him of without the least enjoyment to thyself, all his hopes and all the happiness of his life! O *Lentulus*, must thou needs fall in love with *Tullia*, whose soul is insusceptible of all impressions other than what it hath received for *Ptolomey* or shouldst thou hate *Ptolomey*, who, though not chargeable with any such designs will prove the occasion of all thy unhappiness.

The style is highly figurative. Almost any page will furnish a passage like the following:

*Cleopatra*, Vol. I, p. 78

But Oh! what a number of bitter complaints and hollow sighs did that sad remembrance tear from his mouth and heart: and how fitly did the blacks of the night suit with the mourning which his soul had put on: to him the darkest shades were far more welcome and agreeable than the brightest beams that could spring from the active treasury of Light, and not well enduring the day, ever since the eclipse of those fair hopes that enlightened his soul, he found some comfort in an obscurity conform'd to that of his spirit that helpt him to wrap it in a dull cloud of heavy thoughts; and thus having quitted the care of himself, the day appear'd, before the repose of his body could give an hours calm to the storms of his mind. He no sooner spy'd the new-born light shoot itself through the windows of his Chamber, when saluting it with some sighs, "How importunate is this bright intruder! (cry'd he) how sensibly dost thou aggravate the vexations of a wretch, which should be intomb'd in an eternal night?"

The conventional kinds of pathetic fallacy common to the pastoral romance are present, although not in abundance. If the heroine falls into the ocean the waves are proud of the privilege of courting and kissing the fairest lady that Nature ever framed (*Cleopatra*, Vol. I, p. 2). The wind amorously sports with her hair (*Cleopatra*, Vol. I, p. 319; IV. Partie de *Cléopâtre*, Liv. III, p. 430) and freely kisses her celestial countenance (*Cleopatra*, Vol. I, p. 359; IV. Partie de *Cléopâtre*, Liv. IV, p. 774), and the earth which sustains her beautiful body seems to produce new grass to receive her the more agreeably (*Cleopatra*, Vol. I, p. 319; IV. Partie de *Cléopâtre*, Liv. III, p. 429).

Generally the figures are well sustained but it is not difficult to find passages where the figures shift with kaleidoscopic rapidity, as in the following passage:<sup>1</sup>

Ingratitude and Cruelty are the blackest of all vices, and so soon as the Soul of a Prince has once taken their indelible stains, all that he had before of great and good is put to flight by that strong poison which entirely seizes his inclinations and scarce leaves him any shade or trace of vertue. The former is oft the Child of that Pride which is the tumour of prosperity; and if the latter does not rise from a root in our nature, it often springs from the womb of an irregular ambition, which usurping the throne of the will excites all thoughts that are the legitimate race of Reason, and shuts the eyes of those that are possessed with this Devil, upon every consideration that Piety, Justice and Honour itself can represent to their intoxicated judgment.

<sup>1</sup> *Cleopatra*, Vol. I, p. 214; III. Partie de *Cléopâtre*, Liv. III, p. 375: "L'Ingratitude & la cruauté sont les plus noir de tous les vices, & des que l'ame d'un Prince est taché, tout ce qu'elle avait de bon & de grād se dissipe par ce venin qui la corrompt, toute entiere, & qui luy laisse à peine quelque ombre & quelque trace de vertu. La premier de ces deux vices n'aist souvent de l'orgueil que nos prospérité nous inspirent; & le dernier s'il ne vient du naturel, tire souvent son origine d'une ambition des réglée, qui s'emparāt d'un esprit, en banit tous les sentimens raisonnables, & ferme les yeux de ceux qui en sont prevenus a toutes les cosiderations que la pieté, la justice, & l'honneur mesme leur peuvē trepresenter.



Loveday has, according to his usual practice, heightened the figures; and added some new touches that, in places, render the passage absurd.

At times the imagery borders on the grotesque, as in the following: ". . . . whose memory I ought to embalm with tears refined from my purest blood" (*Cleopatra*, Vol. I, p. 167; iii chap. Liv. I, p. 31, " . . . . de qui je devois deplorer la perte avec des larmes tirees du plus pur & de plus precieux de mon sang . . . ."). Much of the grotesque in the translation is not found in the French. This is especially true where it consists in the turn of a single word as in the use of the word *embalm* above, or in such passages as "he vomited his first resentment" (Vol. I, p. 163) for, "il exprima ses premiers resêtimês" (III, 1.2).

The most characteristic features of the style of the heroic romances are circumlocution and exaggeration. La Calprenède's romances are no exception. The heroines rarely open their bright eyes to receive the light that they do not open them to let out tears; but they never merely weep. They break forth into rivulets, brooks, and rivers of tears. Elisa (Liv. II, p. 495) feels a torrent of tears ready to force their passage to make an inundation of her countenance. This does not follow the French closely (cf. XII. Partie de *Cléopâtre* Liv. II, p. 227, "sentant que les larmes forçoient ses paupieres pour sortir avec violence"). *Cleopatra* (Div. II, p. 354) is moved to so much compassion that a beautiful dew begins to break forth at her eyes. Candace is so sensibly touched by Tyridates' narration that she suffers compassion to steal some liquid pearls from her eyes. No modern writer would seriously introduce a speech as does Coriolanus (p. 93): "Madam," said he, "if I may be permitted without offending the veneration I owe you, to undisguise a part of my sentiments, I must take the liberty to pay," etc. (cf.



chap.ii, Liv. I, p. 128: "S'il m'est permis Madame," luy dit-il, "sans offencer le respect que je vous dois de declarer devant vous une partie de mes sentiments, je prendray la liberté de vous dire").

Everything is built to heroic proportions; almost any page will furnish numerous examples of exaggeration. The passages already cited are full of it. The heroes are all more than gods, and goddesses pale before the scintillating beauty of the heroines. Cleopatra, describing Antonia, says, "and though Heaven hath bestowed on her a Beauty of the first magnitude among those terrestrial constellations, whose influence the earth adores and is guided by, yet is this Beauty of her person much below that of her mind." Heroes and heroines alike flood rivers with their tears and warm the wind with their sighs. The level is uniformly elevated.

#### THE SOURCES OF THE STYLE

The limits of our treatment do not admit a full discussion of the historical development of the methods of conducting the plot, or of the development of the style of the heroic romances; but a few of the main lines of growth may be pointed out.<sup>1</sup>

Of the historians Curtius influenced La Calprenède's style the most strongly. In numerous places La Calprenède has translated Curtius literally, and the style of the historian slips almost insensibly into that of La Calprenède. The speech of Darius to his soldiers as they are about to encounter the forces of Alexander is translated in detail, nearly a thousand words. The last few sentences will illustrate the closeness of the translation.

<sup>1</sup> Cf. Professor Crane's introduction to his edition of *Les héros de roman* for an excellent account of the development of the heroic romance.

*Cassandra*, p. 70

I pray you by your household god, by the eternal Fire we carry upon our Altar, by the light of the Sun, which rises within the limits of my Empire, and by the memory of Cyrus, who added that of the Medes and Lydians to it, that you would save both the name and Nation of the Persians, from its utter ruine, and from its utter infamy, and leave that glory to your posterity which you received so entire from your Ancestors. You carry in your own hands, your goods, your lives, your liberties, and your future hopes and in your faces a most assured victory, I read it in your eyes, and in your march; he that despises death, avoids it best, and it soonest catches the fearful that flee from it; Let's on therefore (fellow souldiers) whither so many considerations call us; I see the Enemies Army move, go and receive them courageously, or rather follow me, for I refuse not to lead you on and to be your example either of valour or cowardise.

Curtius, Book IV, chap. xiv<sup>1</sup>

Precor vos per Deos patrios, aeternumque ignem, qui prae fertur altaribus, fulgoremque solis intra fines regni mei orientis, per aeternam memoriam Cyri, qui ademptum Medis Lydisque imperium primus in Persidem intulit, vindicate ab ultimo dedecore nomen gentumque Persarum. Ite alacres & spe pleni, ut quam gloriam accepistis a majoribus vestris, posteris relinquatis. In dextris vestris jam libertatem, opem, spem futuri temporis geritis. Effugit mortem, quisquis contempserit: timidissimum quemque consequitur. Ipse, non patrio more solum, sed etiam ut conspicii possim, curru vehor. Nec recuso, quo minus imitemini me, sive fortitudinis exemplum, sive ignavire, fuero.

La Calprenède's account continues in a style so similar that one reluctantly accepts his originality:

<sup>1</sup> 1660 ed. Crowne used this speech in his play, *Darius* (Act I, p. 12 of the first ed., 1688). A comparison of the three texts convinced me that, here as in other parts of the play where the wording was almost identical with that of La Calprenède, Crowne had depended on Curtius rather than on La Calprenède.

The King spake these words with a great deal of vehemence, and the soldiers answered them with a shout, that pierced the very clouds, from which he drew a good omen of the Victory. But the two Armies being so near, that they were upon the point of joining battle, all the Commanders ran to their charges, and my Master parting from the King who gave him his last embrace. "Sir (said he) I will either die generously to day, or restore unto your Majesty some parts of what you have lost." "Go Son (said the King) may the Gods take as great care of thy safety, as of mine own, and be so gracious, that I may see you again with much joy, as I part from you with sorrow."

In the Greek romances, as in *Cassandra* and *Cleopatra*, oracles and dreams are used to further the plot development, and to a limited extent histories are introduced as a narrative device. Here we also find letters, and discourses on various topics. Tatius especially delighted in these discourses. The following on the comparative merits of masculine and feminine beauty is typical:<sup>1</sup>

"There can be no doubt," said Menelaus, "which is preferable. Youths are much more open and free from affectation than women, and their beauty stimulates the senses much more powerfully."

"How so?" I asked, "it no sooner appears than it is gone. It affords no enjoyment to the lover, but is like the cup of Tantalus, while one is drinking the liquid disappears; and even the little which has been swallowed is unsatisfying. No one can have such favorites without feeling his pleasure alloyed with pain. The draught of love still leaves him thirsty."

"You do not understand," rejoined Menelaus, "that the perfection of pleasure consists in its bringing with it no satiety; the very fact of its being of a permanent and satisfying kind takes away from its delight. What we snatch but now and then is always new, and always in full beauty. Of such things the pleasure is not liable to decay and age, and it gains in intensity what it loses by briefness of duration."

<sup>1</sup> Bohn ed., p. 396.



Frequently the author stops to philosophize on such subjects as anger and desire:

These passions are like two fires in the soul; they differ in nature, but resemble each other in intensity; the former urges to hatred, the latter to love; the sources also of their respective flames are near to one another, anger having its seat in the heart, the liver being the abode of love [and so on, through another page].

In the story of Daphnis and Chloe we find many descriptions of Nature. Thus spring is described:<sup>1</sup>

It was the beginning of spring, the flowers were in bloom throughout the woods, the meadows, and the mountains; there were the buzzings of the bee, the warblings of the songsters, the frolics of the lambs. The young of the flock were skipping on the mountains, the bees flew humming through the meadows, and the songs of the birds resounded through the bushes. Seeing all things pervaded with such unusual joy, they, young and susceptible as they were, imitated whatever they saw or heard. Hearing the carol of the birds they sang; seeing the sportive skipping of the lambs, they danced; and in imitation of the bees they gathered flowers.<sup>2</sup>

Here balance and cumulative repetition are carried beyond anything in *La Calprenède*. In style as in other respects Tatius influenced *La Calprenède* the most strongly of the Greek romance writers. This description of a grove (p. 367) is much in the style of *La Calprenède*:

It consisted of a grove, which afforded a delightful object to the eyes; around it ran a wall, each of the four sides of which had a colonnade supported upon pillars, the central space being planted with trees, whose branches were so closely interwoven, that the fruits and foliage intermingled in friendly union. Close to some of the larger trees grew ivy and the convolvulus; the latter hanging from the plane-tree, clustered round it, with its delicate foliage; the former twining round the pine, lovingly embraced its trunk, so that the tree became the prop of the ivy and the ivy furnished a crown for the tree.

<sup>1</sup> P. 268, Bohn ed.

<sup>2</sup> Autumn is described, p. 285; an arbor, p. 308; a garden, p. 326.



His descriptions of women are not unlike those of La Calprenède. The heroine is described as follows (p. 354):

Her sparkling eyes had a pleasing expression, her hair was golden hued, short and curling, her eyebrows were jet black, her cheeks were fair, save that in the middle they had a tinge bordering upon purple, like that with which the Lydian women stain their ivory; her mouth was like the rose when it begins to bud.<sup>1</sup>

And as with La Calprenède's heroines she is most beautiful when in tears (p. 464):

Upon hearing his voice, Leucippe burst into tears, and appeared even more charming than before, for tears give permanency and increased expression to the eyes, either rendering them more disagreeable, or improving them if pleasing; for in that case the dark iris, fading into lighter hue, resembles, when moistened with tears, the head of a gently bubbling fount; the white and black growing in brilliancy from the moisture which floats over the surface, assume the mingled shades of the violet and narcissus, and the eye appears as smiling through the tears which are confined within its lids.<sup>2</sup>

The influence of Mlle Scudéry has been noted in the course of the analysis of the style of *Cleopatra*. Further indications of her influence are to be found in the introduction of verses and of discourses on such topics as Prudence, Modesty, Reservedness, Severity, Favors, the Art of Poetry, and the like. This loitering in conversation for its own sake, the emphasizing of social graces, and the embroidering of the story by dainty devices are essentially of the Scudéry school. La Calprenède has introduced these features partly in recognition of their vogue—he knew they would delight the reader trained in threading the mazes of the Land of Tender—and partly because they lent themselves readily to a story fought out in the drawing-rooms rather than on the field of battle.

<sup>1</sup> Cf. also the description of the picture of Europa with which the romance opens.

<sup>2</sup> Cf. *Cleopatra*, Part I, pp. 35, 130; Part II, pp. 181, 354, 356, 495, 530, etc.

There are combats and battle enough to be sure in the *Cleopatra*, but these are merely the frills of the story; the outcome is determined by the king who pardons the hero and assigns the rewards.

#### THE POPULARITY OF THE HEROIC ROMANCE

In a curious volume entitled *Remarks upon Remarks: Or, A Vindication of the Conversations of the Town*, published in London, 1673, the author comments on the "mixture of Tongues with the French" in England:

And it's true, that in this last Age, wherein our Nation has outdone all others in the superstructures of true Science, several terms of Art have mixed with our ordinary discourses, which by reason of their easiness to intelligence, can hardly be avoided.

And it's remarkable, that what words soever our Nation has adopted, they are most significant of the things they express, and so occasion a succinct and comprehensive stile in our Conversation and Writing.

After his invectives against French, he kindly says:

That Language is highly necessary to all that frequent Courts, and that have to do in the important affairs of the World. This startled me, when he says, French Tongue is necessary to Courtiers, and those concerned in important affairs, and yet not to you; whom he designed and advised to be a Hero.

Nor was the knowledge of French confined to courtiers and heroes. Nearly everyone who professed an education included French among his accomplishments. Many textbooks of French were published, and numerous teachers assisted in disseminating knowledge of this popular tongue.<sup>1</sup> Thus it happened that French literature was almost as well known among the upper classes as the native literature itself. However, although the knowledge of French was considered the necessary part of the education of a young

<sup>1</sup> Cf. Charlanne, *Influence française en Angleterre au XVII<sup>e</sup> siècle*, Part I, chap. iii.

girl in England, not everyone could read the language with any great ease. Thus it fell about that England was flooded with translations of French plays and romances.<sup>1</sup> Howard in *The Womans Conquest* writes (1671):

some Poets have arrived to a Convenient reputation yet play'd  
the Thieves,

From Poems Histories and Romances,

and (in Act I, scene i, p. 12) we learn

I have drest up mine out of Story and the  
Grand Romances of our Times from whence I have  
Drawn some noble examples of Love and Constancy.

And by 1695 Motteux was able to write with truthfulness (Preface to *Love's a Jest*):

I would borrow from my own countrymen, but Molière and most of em have been so gleaned that there's scarce anything left.

La Calprenède's romances were translated into English soon after their appearance in French. The first volumes of *Cleopatra* appeared in English before the last volumes were completed by the author, and both romances were widely circulated.

*Cassandre* was begun in 1642 and finished in 1650.<sup>2</sup> According to Jusserand<sup>3</sup> it was first published in English in 1652;<sup>4</sup> according to Graesse again in 1661; in 1676 appeared the translation by Cotterell in folio; in 1703 a translation by several hands; and in 1725 a reprint of

<sup>1</sup> In the preface to *Lisander and Calista*, 1627, we are told: "This French Knight and his Lady being importuned, contrary to their design, and the fashion of this time (which is almost all French) to appeare to publicke view in this their English habit," etc.

<sup>2</sup> 1642-50 are the dates generally assigned; and Cotterell in the preface to the Reader speaks of it as a ten years' story, but Grierson gives 1645.

<sup>3</sup> P. 364, *The Novel in the Time of Shakespeare*.

<sup>4</sup> Cf. also Charlanne, Part II, chap. vi, who describes this early translation of the first three parts as a very ordinary one.



Cotterell's 1676 edition. Cotterell in a prefatory address to the Reader in the 1676 edition wrote that, "Since this Translation of Cassandra was put into the Press, the beginning of another by an accurate pen hath been published to the World," but I can find no trace of another translation later than that of 1661 to which this might refer. The reference is in all probabilities to the translation of 1652.

*Cléopâtre* was begun in 1647 and finished in 1658. The first part was translated by Robert Loveday in 1652, under the title of *Hymens Praeludia; or Loves Master-piece; being the first part of that so much admir'd Romance entituled Cleopatra*. The second part was translated by Loveday, 1653; the third by Loveday, 1655; the seventh by J(ohn)' C(oles), 1658; the eighth by J(ames) W(ebb), 1658; and the ninth to twelfth, inclusive, by J. Davies.<sup>1</sup> The complete translation appeared in folio in 1665, a compilation of the translation just named, to which was added the translation of the fourth to sixth parts inclusive by Loveday. In 1674 appeared in folio, two volumes bound in one but paged separately, a translation by Robert Loveday.<sup>2</sup>

The British Museum Catalogue lists the following editions:

*Cassandre*: 1642, 1660, 1666; translations into English: 1676 (by C. Cotterell); 1703 (by several hands); 1725 (by Cotterell).

*Cléopâtre*: 1647; translations: *Cleopatra*: 1652, the first part (by R. Loveday); 1654 (the second part); 1655 (the third part); 1658 (the seventh part Englished by J C[oles]); 1658 (the eighth part by J W[ebb]); 1665 (folio); 1674 (folio).<sup>3</sup>

<sup>1</sup> Cf. Charlanne, pp. 391-92.

<sup>2</sup> This is the translation used in this discussion; all page references are to this edition unless otherwise stated.

<sup>3</sup> Translations of other romances that might be mentioned are Gombauld's *Endymion* (1639); Camus' *Iphigenes* (1652); Desmartz's *Ariana*



The women especially were infatuated with the heroic romances. Pepys' wife was a great reader of the romances and bores him constantly by relating parts of them, "though nothing to the purpose nor in any good manner." On November 16, 1668, however, he brought home from Martin, his bookseller's, a copy of *Cassandra*, and with this he was better pleased; he tells us on May 7, 1669,

Thence to my wife, and she read to me the epistle of *Cassandra*, which is very good indeed; and the better to her, because recommended by Sheres.<sup>1</sup>

Dorothy Osborne<sup>2</sup> similarly tried to encourage Sir William Temple to read La Calprenède:

Have you read *Cleopatra*? I have six tomes of it here that I can lend you if you have not. There are some stories in it that you will like I believe;

and in her next letter:

Since you are at leisure to consider the moon, you may be enough to read *Cleopatra*. Therefore I have sent you three tomes. There is a story of Artemise that I will recommend to you; his disposition I like extremely. It has a great deal of gratitude in it, and if you meet with Britomart, pray send me word how you like him;

and soon in another letter:

I have sent you the rest of *Cleopatra*. You will meet with a story in these parts of *Cleopatra* that pleased me more than any I ever read in my life. 'Tis of one Delie; pray give me your opinion of her and her prince.

Lady Lurewell in Farquhar's *The Constant Couple* (1700, Act III, last scene) says:

(1636, 1641); Gomberville's *Polexander* (1647); Scudéry's *Ibrahim* (1652), *Grand Cyrus* (1653-55), *Clelia* (1656-61, 1678), *Almahide* (1677); Vaumoriere's *The Grand Scipio* (1660).

<sup>1</sup> Cf. also II, 184; II, 109; II, 91, etc. (Braybrooke ed.).

<sup>2</sup> In a letter written probably in 1653 or 1654. Cf. *The Life of Sir William Temple* by Thomas P. Courtenay, Vol. II, p. 288.

After supper I went to my chamber and read *Cassandra*, then went to bed and dreamt of it all night, rose in the morning and made verses.<sup>1</sup>

Many were the verses and letters inspired by the heroic romances, and conversation was greatly refined. Dryden in the epilogue to the *Conquest of Granada* remarks that,

Wit's now arriv'd to a more high degree;  
Our native Language more refin'd and free.  
Our Ladies and our men now speak more wit  
In conversation, than those poets writ.<sup>2</sup>

Pordage, in the Epistle Dedicatory to *The Siege of Babylon*, wrote:

Wit is refined, and Ingenuity made bright, not only by the Industry of Poets, and endeavours of the Learned, but by the example, of the Court, and encouragement of Princes, who diffuse it like Light to all that know them; among whom your Royal Highness, as a Star of the first Magnitude, shines, with the splendor of your Mind, and enlightens the Souls of others.<sup>3</sup>

The influence of the court, where the refinements of the Hotel de Rambouillet<sup>4</sup> were practiced, was supported by books on manners and conversation<sup>5</sup> some of which were

<sup>1</sup> Leonora (*Spectator*, April 12, 1711) includes in her library "Cassandra, Cleopatra, Astraea, The Grand Cyrus: with a pin stuck in one of the middle leaves."

<sup>2</sup> Cf. also his Defense of the Epilogue appended to the *Conquest of Granada*, p. 172.

<sup>3</sup> Cf. also Genest, I, 427, where the Earl of Orrery is quoted as writing to a friend, "I have now finished a play in a French manner because I heard the King declare himself more in favour of their way of writing than ours."

Camus in the Dedicatory Preface to *Iphigenes* (translated into English by Major Wright in 1652) addresses the Rt. Honorable James Earle of Northampton: "Neither is wanting Valour accompanied with Honour which have been the marks and are now the known favorites of your virtuous inclinations."

<sup>4</sup> Cf. Cousin's *La société française au XVII<sup>e</sup> siècle, d'après le Grand Cyrus de Mlle de Scudéry*.

<sup>5</sup> Edward Phillips, *The Beaus Academy; or the modern and genteel way of wooing and complimenting, after the most courtly manner in which is drawn to life the deportment of the most accomplished lovers, etc.*

drawn directly from the heroic romances.<sup>1</sup> Doubtless it might have been said of many a lady as in Kingsmyll's *Gallantry-a-la-Mode* (p. 41):

Did you affect the air of France  
Strait her discourse was all Romance.

Numerous are the letters in heroic style. Nearly all the dedicatory letters prefaced to heroic plays were in the elevated style. Lee's letter to the Duchess of Portsmouth prefaced to *Sophonisba* is sufficiently typical:

But above all, I must pay my adorations to your Grace, who as you are the most Beautiful, as well in the bright appearances of Body, as in the immortal splendours of an elevated Soul, did shed mightier influence and darted on me a largess of glory answerable to your stock of Beams, etc.

Love correspondences were carried on under assumed names in heroic style. Here is a specimen chosen from a volume of *Miscellaneous Letters and Essays* edited by Charles Gildon in 1694 (p. 122):

*To Acme, before I had seen her.*

I ought not in Prudence (Madam) to let you know the unreasonable extent of your charms, for fear it destroy the Happiness I am at in your *Pitty*; Cruelty and Pride being generally the effect of so *Unlimited* a Power. Yet, since you cannot pity, without knowing the Sufferer, I must inform you, Divine Maid, that I have increas'd the number of your Slaves, without so much as the pleasure of seeing you for all the Sighs you have cost me.

Love indeed is an Off'ring that ought to be laid on the soft Altars of Beauty; But, Madam, sure never was by any, but my self, on that of an *Unknown Deity*. We keep the *Bleeding Victims* of our Hearts, as long as we can, and only yield 'em up to the *Irresistible Force* of the *present Fair One*.

This, Madam, is the common condition of Lovers; but as my passion has an extraordinary Object in you, so have your Beauties

<sup>1</sup> Cf. Crane, *Les héros de roman*, Introd., p. 113.

an uncommon Influence on me: for Charm'd by I know not what *Divine Witchery*, I Sacrifice my poor Heart to your very Name, without putting you to the expence of one killing Look, to oblige me to't; Report has often engag'd the *Curiosity*, but never till now won the *Affections*.

The first mention of you inspir'd me with all the tender thoughts of Love; and being obliged to personate the Lover in Print, I had Recourse to the *Divine Idea*, I had formed of you, Madam, to qualifie me for it; you were the only *Heavenly Muse* that I invok'd, which abundantly furnished me with all the Transporting Raptures of Love. But alas! Madame, while I too much gave way to Imagination, it carry'd me to a View of those Joys, none but you can impart, at lest too charming fair one, so much justice is due to the most uncommon of *Lovers*, as to permit him the Blessing of your Conversion.

Ah! Madam, excel the rest of your Sex in Perfections of Mind, as much as you do in those of Body, and let not *Pride* and *Cruelty* level you with 'em; like a lawful Prince maintain the Glory of your Empire, by the happiness of your vassals, and be not like a Tyrant, proud of their Destruction, at least permit the address of the greatest of

*Slaves,*

SEPTIMUS

[*To be continued*]



## LA CALPRENÈDE'S ROMANCES AND THE RESTORATION DRAMA

BY HERBERT WYNFORD HILL

### PART II:<sup>1</sup> THE INFLUENCE OF CASSANDRA AND CLEOPATRA ON THE RESTORATION DRAMA

The English heroic play is generally conceded to begin with Davenant.<sup>2</sup> The *Siege of Rhodes* possesses many elements of the heroic play,<sup>3</sup> and *Love and Honour* conforms even more closely to the type. Without question, also, many of the elements of the heroic play appeared in the English drama before Davenant.<sup>4</sup> Other writers of heroic romances than La Calprenède aided in the development of the heroic play; some preceded him. Our study, however, is concerned with La Calprenède and begins with his influence on Dryden as this English playwright was the first to afford specific evidence of indebtedness to the author of *Cassandra* and *Cleopatra*.

The mutual resemblance of various situations and incidents in La Calprenède's romances was pointed out in Part I of this study. As one proceeds through the pages of

<sup>1</sup> Part I was published in the *University of Nevada Studies*, Vol. II, No. 3.

<sup>2</sup> Dryden in his *Essay on Heroic Plays* prefixed to the *Conquest of Granada* (Saintsbury ed. of *Works of Dryden* 1883, Vol. IV, p. 19) writes: "For heroic plays, in which only I have used it without the mixture of prose, the first light we had of them, on the English theatre, was from the late Sir William Davenant."

Cf. also *The English Heroic Play* by Lewis Nathaniel Chase; Beljame's *Le public et les hommes de lettres en Angleterre au XVIII<sup>e</sup> siècle*, pp. 40 +; and Charlanne's *Influence française en Angleterre au XVII<sup>e</sup> siècle*, chap. vii.

<sup>3</sup> Cf. "The Rise of the Heroic Play," by Professor Child, *Modern Language Notes*, Vol. XIX, p. 166.

<sup>4</sup> Cf. Professor Child's article just cited; and also Professor Tupper's discussion of the relation of the heroic play to the romances of Beaumont and Fletcher, *Publications of the Modern Language Association*, September, 1905, pp. 584 +.

*Cassandra* and *Cleopatra* he finds it constantly easier to forecast the relations that will be established among the characters in the successive histories, and the corresponding reactions. Passing directly from the romances to some of Dryden's plays, such as *The Indian Queen*, *The Indian Emperor*, and *The Conquest of Granada*, one experiences little sense of change: the types of characters are the same, the characters are related in the same way, under similar circumstances they do the same things. In order to estimate the extent of this similarity it has been thought best to present first a composite romance built up of the stock situations and incidents of *Cassandra* and *Cleopatra*, and to endeavor to see how closely the lines of the plays follow the pattern of the romances. Such a romance would read as follows:

- I. The hero, in disguise or through misfortune reduced from his rightful rank and heritage, falls violently in love with the daughter or protégée of the obdurate ruler. (This is the case in the main and duplicating plots of *Cassandra* and *Cleopatra* and in various minor plots. Cf. *Cassandra*, 7, 120, 188, 347, 367, etc.; *Cleopatra*, Part I, pp. 56, 84, 218, 277, 319; Part II, pp. 127, 186, 431, etc.)<sup>1</sup>
- II. The hero performs wonders:
  1. In tournaments (cf. *Cassandra*, 12, 280, etc.);
  2. In gladiatorial combats (cf. *Cassandra*, 142+; *Cleopatra*, Part II, pp. 424+);
  3. In single and mixed combats, not in battles. (These are innumerable);
  4. In battle (cf. *Cassandra*, 6, 29, 71, 77, 82, 189, 285, 328, 347+, 426, 493, 529, 557, etc.; *Cleopatra*, Part I, pp. 120-29, 264; Part II, pp. 129+, etc.);

<sup>1</sup> The page references are to Cotterell's translation of *Cassandra*, ed. of 1676, and Loveday's translation of *Cleopatra*, ed. of 1674.

5. In saving the life of the ruler (cf. *Cassandra*, 43, 100, 379, etc.; *Cleopatra*, Part II, pp. 552, etc.; Part I, p. 183);
  6. In preserving the kingdom from ruin (cf. *Cassandra*, 29+, 347+, 379+, etc.; *Cleopatra*, Part I, pp. 215+, 183+, 150+; Part II, pp. 146+, etc.).
- III. The hero scorns all rewards save the hand of the heroine. (This is invariably the case.)
- IV. The heroine's hand is denied him because of:
1. His supposed low station (cf. *Cassandra*, 17, 77+, 124; *Cleopatra*, Part I, pp. 247, 381, etc.);
  2. Hostility to his family (cf. *Cassandra*, 397, etc.; *Cleopatra*, Part I, p. 298; Part II, p. 197, etc.);
  3. The promise of the heroine to another (cf. *Cassandra*, 137, 347+, etc.; *Cleopatra*, Part I, pp. 129, 225; Part II, pp. 493, 513, etc.).
- V. The hero is either:
1. Banished (cf. *Cassandra*, 111, 171, etc.; *Cleopatra*, Part I, pp. 138, 224, 384; Part II, p. 139, etc.); or
  2. Imprisoned (cf. *Cassandra*, 51, 78, 141, 397, etc.; *Cleopatra*, Part I, pp. 256, 299; Part II, pp. 485, 514, 545, etc.).
- VI. The hero is brought back or freed:
1. Through his own efforts (cf. *Cassandra*, 144, 406, etc.; *Cleopatra*, Part I, pp. 309+, 265, etc.); or
  2. By the heroine (cf. *Cassandra*, 144; *Cleopatra*, Part I, p. 311; Part II, pp. 35, 544, etc.); or
  3. By his captors who need his services (cf. *Cassandra*, 79+, 556; *Cleopatra*, Part I, p. 264, etc.).
- VII. The hero further illustrates his prowess by:
1. Taking the weaker side in combats (this is a very frequent way of introducing heroes);

2. Going to the opposite side, carrying victory with him (*Cassandra*, 29; *Cleopatra*, pp. 150, 227+; Part II, pp. 145+, etc.);
3. Killing or humiliating his rivals (*Cassandra*, 123, 138+, 203, 418, 551, etc.; *Cleopatra*, Part I, pp. 140, 230; Part II, pp. 41, 146, 201, etc.);
4. Saving the life of the heroine (*Cassandra*, 167, 178, 203, 494; *Cleopatra*, Part II, pp. 91, 463+, and note below under "X").

VIII. The hero further illustrates his chivalry by courtesy to his enemies (*Cassandra*, 108, 379, 433, etc.; *Cleopatra*, Part II, pp. 367, 446+, 550+, etc.).

IX. The heroine is carried off by:

1. The hero (*Cassandra*, 426; *Cleopatra*, Part I, p. 217, etc.);
2. Unscrupulous rivals (*Cassandra*, 435, 439, etc.; *Cleopatra*, Part I, pp. 396+, 408+, 494, 529; Part II, pp. 95, 112, 463, 488, etc.);
3. Pirates (*Cleopatra*, Part I, pp. 75, 206; Part II, pp. 53, 258); or
4. She is shipwrecked (*Cleopatra*, Part I, pp. 211, 473, 523; Part II, pp. 114, 344, 523).

X. She is rescued:

1. By the hero (*Cassandra*, 178, 438, 493; *Cleopatra*, Part I, pp. 204, 414, 533; Part II, pp. 463+, etc.);
2. By her own efforts (*Cassandra*, 445; *Cleopatra*, Part I, p. 211, etc.).

XI. The wicked woman:

1. Attempts to kill the heroine (*Cassandra*, 243+, 553+);
2. Stirs up the heroine's jealousy by slandering the hero or making love to him (*Cassandra*, 25+, 84+).



## XII. The unscrupulous rival:

1. Attempts to kill the hero (*Cassandra*, 225, 551, 557+, etc.; *Cleopatra*, Part I, p. 140; Part II, pp. 360+, 462+);
2. Slanders him or the heroine (*Cassandra*, 195, 229+; *Cleopatra*, Part I, p. 102; Part II, pp. 358+, etc.).

## XIII. The difficulties are solved wholly or in part by:

1. The hero, who conquers his enemies or reveals his identity (*Cassandra*, 557, 562; *Cleopatra*, Part II, pp. 526+, etc.);
2. The ruler, who gives in or is killed (*Cassandra*, 433; *Cleopatra*, Part II, pp. 567+, 570, etc.);
3. The generous rival, who sacrifices himself for the hero;
4. The wicked woman, who assists the hero (*Cassandra*, 557).

*The Indian Queen*<sup>1</sup>

In January, 1664, *The Indian Queen* appeared at the Theatre Royal "with great splendour and marked success."<sup>2</sup> The play was the joint production of Dryden and his brother-in-law, Sir Robert Howard. Just how much of the play Dryden wrote is difficult to estimate, but probably a considerable portion.<sup>3</sup>

The play was first published under the cover of *Four New Plays*, together with *The Surprisal*, *The Committee*, *The*

<sup>1</sup> The title-page of this first edition reads: "The Indian Queen, a Tragedy, London, Printed for H. Herringman, at the Blew Anchor in the Lower Walk of the New Exchange. 1665."

<sup>2</sup> Evelyn (February 5, 1664) compliments it as the best play he has seen in a mercenary theater. Pepys (February 1, 1664) thought it was spoiled by the rhyme. For an account of some of the splendors of scenery read the epilogue.

<sup>3</sup> Cf. preface to *The Indian Emperor*, where Dryden referring to *The Indian Queen* says, "part of which poem was writ by me."

*Vestal Virgin.* The incidents and situations are those of La Calprenède's romances, and their arrangement is much the same. They are as follows:

1. The hero through misfortune reduced from his rightful rank falls violently in love with the daughter of the obdurate ruler.

2. The hero performs wonders: (a) in battle; (b) in preserving the kingdom from ruin.

3. The hero scorns all rewards save the hand of the heroine.

4. The heroine's hand is denied him because of his supposed low station.

5. The hero is threatened with imprisonment.

6. But he escapes.

7. The hero further illustrates his prowess by: (a) going to the other side carrying victory with him; (b) saving the life of the heroine; (c) saving the life of the obdurate ruler.

8. The ruler<sup>1</sup> claims the captive king and heroine, and, the hero objecting to this,

9. Puts him into chains.

10. The wicked woman: (a) attempts to kill the hero: but (b) falls in love with him and cannot carry out her purpose.

11. The wicked woman tries to kill the heroine.

12. The unscrupulous rival tries to kill the hero.

13. In a single scene the wicked woman and the unscrupulous rival mutually protect the hero and the heroine from each other.

14. The hero and the heroine are freed by the generous rival.

15. The hero and the generous rival fight a duel.

<sup>1</sup> Not the obdurate ruler of "1," but the usurping Queen of Mexico. As a stock character she corresponds to the wicked woman of the romances.

16. The hero and the heroine are recaptured and condemned to die before the altar.

17. The generous rival sacrifices himself to save the hero and the heroine.

18. The wicked woman cuts the bonds of the hero, and arms him with a dagger.

19. The hero kills the unscrupulous rival.

20. A revolution puts the hero in power.

21. The wicked woman stabs herself.

These situations and incidents are arranged in the order of presentation in the play given; given the notation of the composite romance they will fall into the following pattern: I; II 4, 6; III; IV 1; V 2; VI 1; VII 2, 4; II 5; (8 not conventional); V 2; (10 not conventional); XI 1; XII 1; (13 not conventional); XIII 3; (15 conventional although not listed); (16 conventional in part but not listed); XIII 3; XIII 4; VII 3; (20 conventional but not listed); (21 conventional but not listed).

Sixteen of them fall into the Romance pattern. Five of these sixteen occur in the main plots and in the two supporting plots of both *Cassandra* and *Cleopatra*, and the others repeatedly in the main or supporting plots. The remaining five of the twenty-one parallel more or less closely single incidents and situations found in one or the other of the two romances.<sup>1</sup> One of these five follows the romance in such detail as to indicate that it was drawn directly from La Cal-

<sup>1</sup> These five are listed respectively in our outline 8, 10, 13, 16, 18. The eighth is paralleled in *Cleopatra* where Tigranes refuses Artaban the right to dispose of Elisa and her mother. The tenth is paralleled in *Cassandra* by Roxana, who experiences similar difficulty with the hero; and cf. also *Cleopatra*, Part II, p. 295. The sixteenth is common enough in La Calprenède except for the added detail of the place of the execution—before the altar. This feature is introduced as local color. [In Heliodorus *Aethiopica* (pp. 256+) Theagenes and Cariclea are condemned to die as sacrifices before the altar.] The eighteenth is closely paralleled in *Cassandra* (p. 557), where Roxana sets the hero free and arms him.

prenède; this is the one listed as 13, where the wicked woman and the unscrupulous rival mutually protect the hero and heroine from death at the hands of the other.

For the wicked woman to attempt the life of the heroine, or for the unscrupulous rival to attempt the life of the hero is nothing unusual; in fact, these are the commonest of stock incidents. Nor is the motive back of the attempt unusual; either the wicked woman or the unscrupulous woman frequently attempts to force the love of the hero or heroine respectively by threatening the mistress or lover. But so far as I know La Calprenède in *Cassandra* was the first to weave the two together. In the management of the scene the play follows the romance closely. In both, the scene occurs in prison; the hero and heroine are prisoners; the unscrupulous rival draws his sword to kill the hero, and is prevented from killing the hero by the wicked woman's similarly threatening the heroine; the hero and heroine scoff at death for themselves, but fear it for the other; the wicked woman and the unscrupulous rival now change places, the one protecting the hero, the other the heroine; the scene closes with no one being hurt. Such sequences of detail could hardly be accidental.

The characters also are the stock characters of *Cleopatra* and *Cassandra*. In *Montezuma* we have the type of hero identical with Oroondates and Artaban—invincible, matchless, of dauntless spirit and ungovernable pride. His fortunes are those of Artaban rather than of Oroondates: he has been raised obscurely, ignorant of his high birth; as a free lance he goes from one side to the other carrying victory. The Inca is the counterpart of La Calprenède's obdurate ruler. Acaces is the stock generous rival carried to extremes; Traxalla is the unscrupulous rival, less fully developed. Zempoalla is the type of the unscrupulous woman rival for



the hand of the hero. And the heroine is the starry-eyed beauty, languishing, but courageous when need be, and faithful at all costs.

*The Indian Emperor*<sup>1</sup>

*The Indian Emperor*, which Dryden wrote as a sequel to *The Indian Queen*, was received even more favorably and ran through more editions. In the preface dedicating the play to Princess Anne, Dryden begins by saying, "The favour which Heroick Plays have lately found upon our Theatres, has been wholly deriv'd to them from the countenance and approbation they have received at Court"—a statement in the conventional, self-deprecatory vein, but possessing a certain element of truth. Dryden himself, however, was as much responsible as any other single writer for establishing the vogue of the heroic play.

In the prologue we are informed that

The Scenes are old, the Habits are the same,  
We wore last year before the Spaniards came.

This is ridiculously apposite; the two plays are wonderfully alike, although not so much in the habits and scenes as in the situations and incidents. The types of characters are the same although of surprising descent. It is with no small astonishment that we identify our Artaban—hero of *The Indian Queen*—with the Montezuma of history. As soon as the machinery gets under way we discover the real

<sup>1</sup> The first edition was published 1667. The editions available to me were, 1668 (2d ed.), 1670 (3d ed.), 1681, 1686, 1692, 1694, 1696, 1703, 1709, 1710, 1732. The British Museum Catalogue enumerates the editions, 1667, 1668, 1670, 1686, 1703.

The title-page of the second edition (1668) reads: "The Indian Emperor, or, The Conquest of Mexico by the Spaniards. Being the Sequel of *The Indian Queen*. By John Dryden Esq; The Second Edition.

Dum relego scripsisse pudet, quia plurima cerno  
Me quoque, qui feci, iudice digna lini.—OVID.

London, Printed for H. Herringman, at the Sign of the Blew Anchor in the Lower walk of the New Exchange. 1668."

Artaban in the character of Cortez, and our Statira-Cleopatra-Orazia, heroine under the dusky skin of an Indian princess.

The situations and incidents are as follows:

*The main plot.*—

1. The ruler is in love with the wicked woman.
2. The hero falls violently in love with the daughter of the ruler.
3. The heroine prevails upon the hero to exercise clemency toward the enemy.
4. The unscrupulous rival attempts treacherously to kill the hero.
5. The hero saves the life of the unscrupulous rival.
6. The hero humiliates the unscrupulous rival in a duel.
7. But courteously grants him his life when he has him at his mercy.
8. The hero kills the unscrupulous rival.
9. The hero is captured and imprisoned.
10. The wicked woman attempts to kill the hero but falls in love with him and cannot carry out her purpose.
11. The wicked woman stirs up the jealousy of the heroine by making love to the hero.
12. The wicked woman attempts to kill the heroine.
13. The heroine is saved by the hero.
14. The hero is rescued by his own men, who have been treacherously admitted to the prison.
15. The heroine is put into a tower by the hero for safe keeping.
16. The ruler is captured by the hero's forces.
17. The ruler is tortured.
18. The hero saves the ruler's life.
19. The ruler, facing ruin and realizing the perfidy of his mistress, the wicked woman, stabs himself.

20. The wicked woman in a tower-top within sight of the hero again attempts the life of the heroine.

21. The heroine is saved by fate, the wound proving not fatal.

22. The wicked woman stabs herself.

*The subplot.*—

1. The heroine is loved by two suitors, the hero and the unscrupulous rival.

2. The heroine promises her hand to the one who displays most courage in battle.

3. The hero is captured in battle.

4. He is freed by the hero of the main plot.

5. The heroine tempts her suitors to sacrifice honor for love. (a) The hero refuses; (b) The unscrupulous rival makes the sacrifice.

6. The unscrupulous rival joins with one of the enemy in a vow to help each other win the objects of their passion.

7. The unscrupulous rival captures the heroine and the hero.

8. The unscrupulous rival tries to force the hand of the heroine by threatening the life of the hero.<sup>1</sup>

9. The unscrupulous rival and his confederate discover the object of their passion to be one and the same woman, the heroine.<sup>2</sup>

10. The confederate kills the unscrupulous rival.

11. The hero kills the confederate.

In the notation of the composite romance the main plot will read: (1 not conventional); I; (3 conventional but not listed); XII 1; VIII; VII 3; VIII; VII 3; V 2; (10 not conventional); XI 2; XI 1; VII 4; (14 not conventional); IX 1 (with modifications); (16 conventional but not listed);

<sup>1</sup> Cf. *Cassandra*, 552 +; *Cleopatra*, Part II, p. 510, etc.

<sup>2</sup> Boyle in *Tryphon*, acted at Lincoln's Inn Fields, 1668 (pr. 1669), uses the same situation with the characters Demetrius, Tryphon, Stratonice.

(17 not conventional); II 5; (19 not conventional); XI 1 (with modification); (21 and 22 not conventional).

In the main plot, then, fifteen of the situations and incidents are conventional with *La Calprenède*. Of the remaining seven, two are found in *Cassandra* or *Cleopatra*.<sup>1</sup> Of the remaining five all but one (Number 22) have parallels more or less close in *Cassandra* or *Cleopatra*. Number 14 is the commonest of conventional incidents except for the means used to secure admission to the prison. There is a torture scene in *Cleopatra*, Part I, pp. 438+. Number 19 is paralleled in *Cleopatra* Part II, p. 278, except for the detail of the perfidious mistress.<sup>2</sup> For the heroine to recover from a wound is not unusual.

Twelve of these are found in *The Indian Queen*. Number 22 is the only one common to the two plays not found in the romances.

In the subplot the initial situation and most of the incidents are conventional. The complication effected through making two unscrupulous rivals join forces to win the object of their passion not knowing that she is one and the same, has no original in *Cassandra* or *Cleopatra*.<sup>3</sup> The struggle between love and honor is of course a common heroic-romance theme;<sup>4</sup> Dryden introduced it into the subplot to ennoble the conduct of the hero of the main plot under similar temptation.

<sup>1</sup> These are numbers 1 and 10. Number 10 has been discussed above under *The Indian Queen*, 10. Number 1 has a parallel in the love of Alexander for Roxana in *Cassandra*.

<sup>2</sup> The incident, however, bears a much closer resemblance to the death of Traxalla in *The Indian Queen* (Act V, scene 1).

<sup>3</sup> Boyle in *Tryphon* acted in the following year (1668, printed 1669) used the same complication for the characters Demetrius, Tryphon, Stratonice. The characters in Boyle's play are for the most part the stock heroic-romance characters, and many of his incidents and situations are conventional.

<sup>4</sup> In *Cleopatra*, Part II, pp. 437+, there is a scene that approaches the scene in *The Indian Emperor* where Alibech tempts Guyomar.



The characters of *The Indian Emperor* are the stock heroic-romance characters already familiar to us through the pages of *The Indian Queen*. Montezuma, the hero of *The Indian Queen*, is translated into the obdurate ruler of *The Indian Emperor*. Cortez is the conventional heroic-romance hero; Cydaria is in all respects the conventional heroic-romance heroine; Almeria is the worthy successor to Zempoalla, her unscrupulous mother. In the subplot, Guyomar the hero, Odmar the unscrupulous rival, and Ali-bech the heroine, are sufficiently typical to need no introduction. These types soon appear again in Dryden's next play, *The Conquest of Granada*, and with renewed youth and increased enthusiasm perform similar exploits.

### *The Conquest of Granada*

In 1670 there appeared at the Theatre Royal Dryden's *The Conquest of Granada*. In 1672 it was published,<sup>1</sup> and so great was the demand that the next year another edition appeared, and by 1704 it had run through its sixth edition.<sup>2</sup> The situations and incidents of the main plot are as follows:

1. The hero through misfortune reduced from his rightful rank falls violently in love with the protégée of the obdurate ruler.<sup>3</sup>

<sup>1</sup> The title-page of the first edition reads: "The Conquest of Granada By The Spaniards: In Two Parts. Acted at the Theatre-Royall. Written by John Dryden Servant to His Majesty.

Major rerum mihi nascitur Ordo;  
Majus Opus moveo.—VIRG. *Aeneid* 7.

In the Savoy, Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange. 1672."

<sup>2</sup> The editions in their order were: 1672, 1673, 1678, 1687, 1695, 1704; unless otherwise specified, the page references are to the first edition.

<sup>3</sup> The circumstances attending the falling in love are exactly those of *Cassandra* where Oroondates falls in love with Statira, whom he has captured, and those of *Cleopatra* where Artaban falls in love with Elisa, whom he has captured (cf. *Cassandra*, 7+, and *Cleopatra*, Part I, pp. 217+). The first view the audience has of the hero is where he involuntarily rushes to the aid of the weaker party in combat; this is La Calprenède's favorite way of introducing his heroes; in fact, all of his principal heroes are so introduced and many minor heroes.

2. The hero performs wonders: (a) in amusement contests;<sup>1</sup> (b) in single or mixed combats; (c) in battle; (d) in preserving the kingdom from ruin; (e) in rescuing the heroine from his unscrupulous rival.<sup>2</sup>

3. The hero scorns all rewards save the hand of the heroine.

4. The heroine's hand is denied him because of the promise of her hand to another.<sup>3</sup>

5. The hero is imprisoned.<sup>4</sup>

<sup>1</sup> The incident of the bull fight was probably suggested, as Langbaine claims, by Guzman's *Juego de Toros y Cannas*, the story of Ozmin and Doraxia, Part I, pp. 82 +. Amusement contests such as tournaments and gladiatorial combats are to be found in La Calprenède's romances. A curious criticism of this incident is found in a pamphlet published in 1673, *The Censure of the Rota*, written by Richard Leigh: "Amongst severall other late Exercises of the Athenian Vertuosi in the Coffee-Academy instituted by Apollo for the advancement of Gazette Philosophy Mercury's, Diurnalls, etc; this day was wholly taken up in the Examination of the Conquest of Granada; a Gentleman on the reading of the First Part, and therein the Description of the Bull-baiting, said, that Almanzor's playing at the Bull was according to the Standard of the Greek Heroes, who, as Mr. Dryden had learnedly observed [Essay of Dramatique poetry, p. 25] were great Beef-Eaters. And why might not Almanzor as well as Ajax, or Don Quixot worry Mutton, or take a Bull by the Throat, since the Author had elsewhere explain'd himselfe by telling us the Heroes were more noble Beasts of Prey, in his Epistle to his Conquest of Granada, distinguishing them into wild and tame, and in his play we have Almanzor shaking his chaine, and frightening his keeper p. 28. broke loose, p. 64. and tearing those that would reclaim his rage, p. 135. To this he added that his Bulls excell'd others Heroes, as far as his own Heroes surpassed his Gods: that the Champion Bull was divested of flesh and blood, and made immortal by the poet, and bellow'd after death; that the fantastique Bull seem'd fiercer than the true, and the dead bellowings in Verse, were louder then the living; . . . a third went on and told them Fighting Scenes and Representations of Battells were as necessary to a Tragedy as Cudgells, and broken pates to a Country Wake; that an Heroick Poem never sounded so nobly, as when it was heightened with Shouts, and Clashing of Swords, and that Drums and Trumpets gain'd an absolute Dominion over the minds of the Audience: (the Ladies and Female Spirits)."

<sup>2</sup> Cf. *Cleopatra*, Part I, pp. 213-48, where Artaban under similar circumstances recaptures Elisa from Phraates.

<sup>3</sup> She is betrothed to the ruler himself. Under the same circumstances Artaban is refused Elisa because the ruler is in love with her (cf. *Cleopatra*, Part I, pp. 248 +).

<sup>4</sup> This time because of his audacious request. Earlier in the play he has been captured by the ruler. Time and again he is on the point of being captured. All of this is in the most approved heroic-romance vein.

6. He is freed through the intercession of the heroine,

7. But banished.

8. The hero has previously illustrated his prowess by changing sides;<sup>1</sup> now his mere absence is sufficient to bring defeat to the ruler.

9. The hero is brought back:<sup>2</sup> (a) through the need of his services; (b) through the demand of the people;<sup>3</sup> (c) through the command of the heroine.<sup>4</sup>

10. Through the gift of a scarf to the hero, the heroine increases the jealousy of the ruler.<sup>5</sup>

11. The hero further illustrates his prowess: (a) by rescuing the ruler from the enemy;<sup>6</sup> (b) by protecting the heroine.

12. The unscrupulous rival attempts to abduct the heroine.<sup>7</sup>

<sup>1</sup> The first time on the refusal of the ruler to free a captive, and a second time for the same reason. In the second case the captive is the heroine, and the hero returns to the side of the legitimate ruler to recapture the heroine from the usurping ruler. This course is closely paralleled by Artaban's conduct in *Cleopatra*, Part I, pp. 213-48. Dryden in his *Essay on Heroic Plays* prefaced to *The Conquest of Granada*, justified Almanzor by appeal to Homer and Tasso. As further justification, early in the play, we note that Almanzor has contracted the habit of changing sides before his appearance in Granada.

<sup>2</sup> With Part II the central situation is somewhat changed by the marriage of the heroine to the ruler. The situation in Part I more closely resembles the ground pattern of *Cleopatra*; in Part II, the pattern of *Cassandra*, where the heroine is married to the ruler.

<sup>3</sup> Cf. *Cleopatra*, Part II, p. 312, and *Cleopatra*, Part II, pp. 498-505; where Caesario and Artaban are in similar demand.

<sup>4</sup> The implicit obedience of the hero to every command of the heroine save where honor is involved is the stock trait of La Calprenède's heroes. Dryden had also in mind Achilles.

<sup>5</sup> In his presentation of a jealous husband Dryden was not influenced to any considerable extent by La Calprenède. In *Cleopatra* the jealousy of the hero is aroused through the stealing of a scarf from the heroine. The theme of the jealous husband is presented by La Calprenède in the following histories: Theander and Alcione (*Cassandra*, 218-37); Tyridates and Mariamne (*Cleopatra*, Part I, pp. 1-32, 438-50); and Zenodorus (*Cleopatra*, Part II, p. 248).

<sup>6</sup> Oroondates rescues from drowning the husband of the heroine; cf. *Cassandra*, 99 +.

<sup>7</sup> Cf. above, this same synopsis, under 2e.



13. She is rescued by the generous suitor for the hand of the wicked woman.

14. The wicked woman: (a) makes love to the hero; (b) charges the heroine with adultery.<sup>1</sup>

15. The heroine is cleared of the charge: (a) by a trial-by-combat;<sup>2</sup> (b) by the dying confession of the unscrupulous rival.

16. The difficulties are solved by: (a) the death of the unscrupulous rival at the hands of the hero; (b) the death of the ruler killed in battle; (c) the death of the wicked woman; (d) the revelation of the identity of the hero.<sup>3</sup>

The incidents in the notation of the heroic romance will read: I; II 2 (modified); II 3, 4, 6, X 1; III; IV 3; V 2; VI 2; V 1; VII 2 (modified; cf. note on 8); VI 3, (9b and 9c, cf. note); (10, cf. note); II 5 (11b conventional); IX 2 (modified); (13 not conventional); XI 2 (modified); (14b cf. note); (15a, b, not in *Cassandra* or *Cleopatra*); VII 3, XIII 2, (16c not in *Cassandra* or *Cleopatra*); XIII 1.

Of these twenty-eight situations and incidents, seventeen fall into the conventional pattern; and, with slight modification, five more. Two additional ones have parallels in one or the other of the romances. Of the remaining four, one is not conventional but unimportant, and three are conventional with other romances, although not occurring in *Cassandra* or *Cleopatra*.

The outline as presented above includes the situations and incidents of the main plot which immediately concern the fortunes of the hero and heroine. In developing the main plot Dryden elaborated the character of the wicked woman

<sup>1</sup> In the story of Tyridates-Mariamne (*Cassandra*, 438-50), the wicked woman charges the heroine with adultery.

<sup>2</sup> This is no new device, but was not used by La Calprenède.

<sup>3</sup> Although this is a stock method of solving difficulties, Dryden is indebted for this incident to *Almahide*, the bloody-heart birthmark establishing the relationship.



by introducing additional incidents concerned chiefly with her character. Although these should be included in the main plot it has seemed best for the sake of clearness to list them separately.

1. The wicked woman is loved by two suitors, one generous, the other unscrupulous.<sup>1</sup>

2. She persuades the unscrupulous suitor by the promise of her hand to join an insurrectionist party in deposing his brother from the throne.<sup>2</sup>

3. The conspiracy failing, (a) the unscrupulous rival, repulsed, seeks to retrieve his fortunes by joining the Spanish against his brother; (b) the wicked woman takes refuge in a fortress outside the city.

4. The wicked woman plays fast and loose with her two suitors as one or the other gets the upper hand.<sup>3</sup>

5. The noble suitor, after making many sacrifices for the sake of his love, (a) kills his unscrupulous rival; (b) and disillusioned by her hardheartedness, turns against her.

6. The wicked woman accuses him of adultery with the heroine.

7. When he is cleared of this charge she betrays the town to the enemy.

8. For her perfidy she is made Queen of Granada, in which capacity she rules for a few moments gloating over her slaves.<sup>4</sup>

9. And over the noble suitor who has been captured.

10. The suitor stabs her.

11. And then himself.

<sup>1</sup> In this assignment Dryden has duplicated the portion of the heroine.

<sup>2</sup> This temptation is a modification of the theme of the sacrifice of honor to love. For a discussion of this see above *The Indian Queen*, subplot 5.

<sup>3</sup> Cf. *Almahide*, III, iii, 60.

<sup>4</sup> The brevity of her rule puts this in a class by itself. In Boyle's *Herod the Great*, probably written after *The Conquest of Granada*, the wicked woman rules an equally brief period.

The subplot presenting the story of the loves of Ozmyn and Benzayda has little bearing on the main plot, and it does not conform to the heroic-romance pattern. It is as follows:

*The Subplot.*<sup>1</sup>—

1. The hero<sup>2</sup> is in love with the daughter of a hostile house.<sup>3</sup>

2. The hero performs wonders: (a) in amusement contests; (b) in mixed combats.

3. The hero kills the brother of the heroine.<sup>4</sup>

4. The hero is captured by the hostile faction.

5. The heroine refuses to be his executioner.

6. The hero is saved by: (a) the turning of the tide of battle; (b) and by the heroine, who unbinds him and gives him arms.<sup>5</sup>

7. The lovers flee.<sup>6</sup>

8. They are captured by the Spanish.

9. The hero is saved from execution by the queen.

10. The hero protects the heroine's father from his own; The Spanish forces arriving he protects his own father from them.<sup>7</sup>

11. The heroine's father is captured by the hero's father. (a) The hero offers himself in exchange; (b) the heroine disguised as a man offers herself in exchange; (c) the heroine's

<sup>1</sup> The Ozmyn-Benzayda plot does not appear in *Almahide*. Some parts of it were taken from *Ibrahim*.

<sup>2</sup> Ozmyn, not Almanzor; the heroine is Benzayda.

<sup>3</sup> This is a variation of the conventional romance situation where the hero is in love with the daughter of the hostile ruler.

<sup>4</sup> In William Joyner's *The Roman Empress*, published 1671, the hero kills the heroine's twin brother.

<sup>5</sup> Cf. *Cleopatra*, Part I, pp. 311+; Part II, pp. 544+. In *Ibrahim* the daughter of the emperor saves the hero condemned to die.

<sup>6</sup> The flight of the lovers has a parallel in *Ibrahim*.

<sup>7</sup> Both Oroondates (*Cassandra*, 41) and Artaxerxes (*Cassandra*, 379) save the lives of the heroines' fathers hostile to them, and both take arms against their own fathers. Dryden has made more of filial love than La Calprenède.

father wishes to die to save the others;<sup>1</sup> (d) the hero's father is won over by their sublime spirit of self-sacrifice and yields consent to the union of the lovers.

12. The hero assists the hero of the main plot in the trial-by-combat.

La Calprenède uses a definite set of stock characters for his main and subordinate plots. In developing a full-fledged plot he begins with the set of characters immediately surrounding the hero, and enlarges by the simple process of duplicating this set; thus we find given to the heroine a generous and unscrupulous rival and a supporting heroine, who in her turn has a generous and unscrupulous rival, and if the plot will warrant, a supporting heroine of her own with attached generous and unscrupulous rivals. The supporting hero is fitted out in the same way with an obdurate ruler, a generous and unscrupulous rival, and possibly a supporting hero of his own, with attached obdurate ruler and a generous and unscrupulous rival. Dryden in *The Conquest of Granada* uses the same set of stock characters and builds up his set of characters in much the same way.

Almanzor had his beginning in the characters of Montezuma and Cortez.<sup>2</sup> This statement in no way contradicts Dryden's own assignment of the source of his hero to Achilles, Rinaldo, and Artaban, inasmuch as his acquaintance with

<sup>1</sup> Cf. *Cleopatra*, Part II, pp. 564 +, and Davenants' *Love and Honour* for similar scenes of cumulative self-sacrifice.

<sup>2</sup> Martin Clifford (*Notes upon Mr. Dryden's Poems in Four Letters*, London, 1687, p. 7) wrote: "But I am strangely mistaken if I have not seen this very *Almanzor* of yours in some disguise about this Town, and passing under another name. Prethee tell me true, was not this Huff-cap once the Indian Emperour, and at another time did he not call himself Maximne? Was not *Lyndaraxa* once called *Almeria*, I mean under *Montezuma* the Indian Emperour? I protest and vow they are either the same, or so alike, that I can't for my heart distinguish one from the other."

(Clifford's criticisms are very biased and inferior, and here he has the names slightly mixed, but there is a certain point to his criticism.)

these three antedates the writing of the earlier plays. Dryden's words are:<sup>1</sup>

I must therefore avow, in the first place, from whence I took the character. The first image I had of him, was from the Achilles of Homer; the next from Tasso's Rinaldo (who was a copy of the former), and the third from the Artaban of Monsieur Calprenède, who has imitated both.

In spite of Dryden's statement that he is more in love with Achilles and Rinaldo than with Cyrus and Oroondates it is perfectly evident that Almanzor more nearly resembles the latter than the former.

As we have already observed, Almanzor is introduced in the same way that La Calprenède's principal heroes are introduced—taking the part of the weaker side in a combat; and from the same motive, an inborn sense of honor. We are straightway informed of the hero that in a recent war,

This, sir, is he, who for the elder fought,  
And to the juster cause the conquest brought.

And *Abdalla*, who is addressing the king, goes on to say that,  
Honour's the only idol of his eyes.

In addition to this fine sense of honor Almanzor possesses two other dominant traits, enumerated by Dryden in the dedicatory preface:<sup>2</sup>

I designed in him a roughness of character, impatient of injuries; and a confidence in himself, almost approaching to an arrogance.

This roughness takes the form of fierceness inspiring awe and reverence in the hearts of his friends and paralyzing with terror his foes.<sup>3</sup> With a glance he controls factions uncon-

<sup>1</sup> *Essay on Heroic Plays* prefaced to *The Conquest of Granada*, Scott and Saintsbury ed. of 1883, Vol. IV, p. 26.

<sup>2</sup> First ed.

<sup>3</sup> Oroondates, the hero of *Cassandra*, possessed this quality to an extreme degree.



trollable by the king.<sup>1</sup> He bears two basilisks in his fierce eyes which frighten armies and control thrones. At his mere appearance foes melt away like dew before the sun. Even to those he loves his eyes are as lightning.<sup>2</sup>

He is impatient of restraint: when the guards move to seize him, he commands (Act I, scene 1, 1st ed., p. 8),

Stand off; I have not leisure yet to dye.<sup>3</sup>

And this is his attitude toward all save the heroine. He addresses Boabdelin (Act V, scene 1, p. 58):

<sup>1</sup> Dryden defends this extravagance in the closing pages of the *Essay on Heroic Plays*.

<sup>2</sup> Act III, scene 1. First ed., p. 27, Almahide exclaims:  
Mark but how terrible his Eyes appear!  
And yet there's something roughly noble there,  
Which, in unfashion'd nature, looks Divine;  
And like a Gemm does in the Quarry shine.

And implores him,

. . . . I beg the grace  
You would lay by those terrours of your face.  
Till calmness to your eyes you first restore  
I am afraid, and I can beg no more.

<sup>3</sup> When the king refuses to free his prisoner, he bursts out:

He break my promise and absolve my vow!  
'Tis more than Mahomet himself can do.

Chafing under the restraint of all-consuming love, he addresses Almahide (Act III, scene 1, p. 29):

I wonnot love you, give me back my heart.  
But give it as you had it fierce and brave;  
It was not made to be a woman's slave:  
But Lyon-like has been in desarts bred  
And, us'd to range, will Ne're be tamely led.

He informs Boabdelin that (Act I, scene 1, p. 8):

My laws are made but only for my sake.

He boasts to Abdalla (Act III, scene 1, p. 33):

I am immortal; and a God to thee,  
If I would kill thee now, thy fate's so low  
That I must stoop 'ere I can give the blow  
But mine is fix'd so far above thy Crown,  
That all thy men  
Pil'd on thy back can never pull it down.  
But at my ease thy destiny I send,  
By ceasing from this hour to be thy friend.  
Like Heav'n I need but onely to stand still;  
And, not concurring to thy life, I kill.  
Thou canst no title to my duty bring:  
I'm not thy Subject, and my Soul's thy king.  
Farewell, when I am gone  
There's not a starr of thine dare stay with thee:  
I'll whistle thy tame fortune after me:  
And whirl fate with me whereso'ere I fly,  
As winds drive storms before 'em in the sky.

Accept great King, tomorrow from my hand  
 The captive head of conquer'd *Ferdinand*  
 You shall not only what you lost regain  
 But 'ore the *Byscayn* Mountains to the Mayn,  
 Extend your sway, where never Moor did reign.

We are comforted by the assurance of Abenamar—

What in another Vanity would seem,  
 Appears but noble confidence in him  
 No Haughty boasting, but a manly pride.

In these traits Almanzor resembles Artaban in detail. Artaban is the soul of honor. He possesses a certain "roughness of character"—in fact, we may continue with Dryden's words—"impatient of injuries; and a confidence of himselfe, almost approaching arrogance." As in the case of Almanzor the roughness is ascribed in part to his having been reared outside of the court<sup>1</sup> in obscurity. Artaban, like Almanzor, inspires fear by his terrible eyes; he controls armies with a glance, puts terror into the hearts of his foes, paralyzing them by his mere presence.<sup>2</sup> The

<sup>1</sup> Cf. p. 366, the passage beginning, "With truth I may say he nourished me like Achilles," etc.

<sup>2</sup> Cf. Vol. I, pp. 218, 224; Vol. II, pp. 90, 546. The hero of *Cassandra* possesses a majesty so sublime that although in prison and at the mercy of an unscrupulous foe his appearance saves him:

The Majesty of the Prince . . . appear'd in so sublime a degree, that the affrighted *Cassander* thought he saw fire in his eyes and marks of Divinity in his face. And indeed he was so much dismal'd that his arm which he had lifted up, sunk down without effect, and he stood with his heart frozen by a thousand terrors.—(*Cassandra*, p. 551).

In *Cleopatra*, Part II, Caesario tells how, when weak and defenceless through the loss of blood, lying on the battlefield, he is threatened by a woman furious through the loss of her lover, his beauty causes the upraised dagger to fall from her hand.

When the king refuses to free the prisoners the hero has captured he insolently addresses the king (*Cleopatra*, Part I, p. 224):

Think not King of the *Medes*, said he, that I can either shrink at your threats, or be bought with those benefits wherewith you upbraid me: No, both the one and the other are too much below me, and so long as I carried this sword about me (that put the Crown upon your head and cut you out a condition to talk like a Master upon the King of *Parthia's* Territories, that a few months since had scarce a corner of your own to secure you) I shall teach it to defend me against all my Enemies; and gather fairer Flowers of Dignity and Honour in the wide field of the World, than any I can hope from such a King as you.

At the close of these words he turned his back upon the King without paying the least reverence to his person, and holding his hand upon the

first sight the heroine has of him impresses her—as Almahide at her first meeting with Almanzor—with “a natural fierceness” and with “the sparkling vivacity of his eyes.”<sup>1</sup> He is impatient of restraint.

Not only in these general traits has Dryden imitated La Calprenède's hero, but in the manipulation of some of the scenes. Let us take, for example, the handling of the scene where the hero, having saved the kingdom from ruin, asks as his only reward the hand of the heroine.<sup>2</sup>

Artaban skilfully opens the interview by reference to his recent victories and boastful assurance of conquests in the future; and the king,

instructed by the proofs of a fortunate experience how capable he was to change his words into actions, listened to the same language from him, as he would have done to an oracle, which might have been interpreted from another mouth as the effects of a vain presumption.

Almanzor opens the interview in the same way and we are assured of the hero:

You can perform, brave warrior, what you please  
Fate listens to your voice, and then decrees.

In both the play and the romance the king now deplores his inability to reward the hero adequately and begs him to name a gift in some measure worthy of such high desert.

guard of his sword went out of the Chamber with an action so terrible, as of all these that were near the King, there was not a man so hardy as to oppose his passage, or had courage enough to come near him.

Like Almanzor, “fierce as Libian Lyon to all besides,” he is in the heroine's presence “ever gentle and submissive.”

“Born to disesteem the whole world,” he boasts to Phraates (*Cleopatra*, Part I, p. 246):

Sir, I do make you a promise of their ruine, to be paid in less than is requisite to take exact survey of their Provinces, and if I do not lay both these Crowns at your feet, before Time be two years older, blot out the name of *Artaban* from your memory, and call me Impostor.

<sup>1</sup> Cf. Vol. I, 218.

<sup>2</sup> The same occurs in *Cleopatra*, Part I, p. 246; in *The Conquest of Granada*, Part I, Act V (scene 2), p. 57 (in the first edition this act is not divided into scenes).

Artaban, unwilling to let so fair an opportunity escape him, replies,

No, Sir, *said he*, I will not always dwell upon these terms of refusal, and if till now, by so long forbearing to ask recompence, I have pas'd in your thoughts for a modest man, I shall doubtless now, by demanding one of too high a value, incur the censure of an insolent; Sir, you have that at your disposal, that carries a capacity, not only of rewarding my former services (they are too cheap and worthless to give me any right to so rich a salary) but indeed of overpaying (like a great and bounteous king) all the rest that I am prepared to render you.

Almanzor replies in similar vein (*The Conquest of Granada*, 1st ed., p. 58):

When I shall have declar'd my high request,  
So much presumption there will be confest,  
That you will find your gifts I do not shun;  
But rather much o'er-rate the service done.

Artaban continues (*Cleopatra*, Part I, p. 246):

if I have rashly raised the wings of my desires that way, I do but take the just dimensions of your greatness,

a figure of speech which Dryden puts into the mouth of Boabdelin in his reply to Almanzor's speech last quoted above (1st ed., p. 58):

Give wing to your desires, and let 'em fly  
Secure, they cannot mount a pitch too high.<sup>1</sup>

Boabdelin refuses the hero's request for the heroine, and continues (1st ed., p. 60):

Dare not henceforth ungrateful me to call;  
What'ere I ow'd you, this has cancell'd all.

My patience more than payes thy service past;

<sup>1</sup> Cf. also *Almahide*, III, iii, 73:

Give all the swinge to your desires, as far as mortal wish can reach, they cannot soar too high a pitch.



But know this insolence shall be thy last.  
Hence from my sight, and take it as a grace  
Thou liv'st, and art but banished from the place.

—a speech which bears some resemblance to the speech of the king in the romance on this occasion (p. 247):

Say no more, said he, with a furious look, that I am ungrateful for the Services thou hast render'd me, and in lieu of that grand reward thy fancy hopes did aim at, receive thy life at the hands of my unmeritted mercy, which thy Insolence has forfeited: till now I never suffered reproach or menace from any mortal person, and thou alone hast put my patience to a proof, that would have been fatal to any other.

Almahide is an excellent copy of the heroines of La Calprenède; beautiful, highly serious, gentle, and languishing, she is, however, capable of heroic deeds. Furthermore, she possesses marked wifely constancy; in the possession of this last trait she differs from the heroine of *Almahide*, and follows rather the example of the heroine of *Cassandra*. La Calprenède's heroine, as Dryden's, was in love with the hero before her marriage to the ruler; after her marriage she gives to the ruler the full measure of wifely constancy, defending him to the hero, and rejoicing in the preservation of his life by the hero. Parisatis, the supporting heroine of *Cassandra*, is equally constant under similar circumstances. *Almahide* of the romance is anything but the type of wifely constancy; her constant attitude toward the ruler, her husband, was of rebellion. Her attitude is well displayed in the following letter to her lover, written after her marriage:

I am not Boabdelin's, but by constraint, and therefore while you observe your Engagements to me, I will be better than my word to you. I know it as much afflicts you to be out of that Company you were wont to enjoy, as it grieves me to want my Trusty Slave. However, lay next your heart as much of me, as

I can at present afford, till my Destinies have otherwise dispos'd of me. Do nothing that may injure yourself or me; but above all things, have a care of that Life, which is so precious to

ALMAHIDE

Lyndaraxa was probably originally intended to be the stock unscrupulous rival of the heroine, but this capable and fascinating woman develops so rapidly under the hand of the entranced author that she quite outstrips her type and challenges in interest the heroine herself. Dryden may have drawn some suggestions for this character from Cadige in *Almahide*,<sup>1</sup> but no one can read *The Indian Queen* and *The Indian Emperor* without feeling that the character had its beginning in the two wicked women, Zempoalla and Almeria, the latter especially having much in common with Lyndaraxa. In elaborating this character, Dryden gives her two suitors, one noble, the other unscrupulous.

Dryden<sup>2</sup> criticizes Davenant for scanting his images:

The Laws of an Heroick Poem did not dispence with those of the other, but rais'd them to a greater height: and indulg'd him a farther liberty of Fancy, and of drawing all things as far above the ordinary proportion of the Stage, as that is beyond the common words and actions of humane life: and therefore in the scanting of his Images, and design, he comply'd not enough with the greatness and Majesty of an Heroick Poem.

<sup>1</sup> She [*Cadige*] finding herself courted by the Prince of the Moors, and one that was in a fair way of dispossessing his Brother, in regard his Ambition was always contriving against him, as she was a Woman of a haughty and aspiring Spirit. Does *Andalla* court thee? said she to herself, wherefore then dost thou not submit to the Brother of a King? Is it because thou wouldst not be true to *Amat*? . . . Is it not better to be a Queen and cease to love the inconstant *Amat*, than to be faithful, and continue only bare *Cadige*? Well, let him be King first.

When *Andalla* puts her the question (p. 61), "Were my Brother dead and I King would you then accept of my affections?" She replies: "I would accept of yours or any man's affection upon that condition."

She is as little troubled as Lyndaraxa at the news of the death of one of her suitors. At the close she happily marries *Andalla*.

<sup>2</sup> *Essay on Heroic Plays*, pref. to 1st ed.

There is no scanting of images or design in *The Conquest of Granada*; everything is sufficiently beyond the common words and actions of human life. In giving range to his fancy there is little restraint; he allows the utmost freedom, frequently passing the bounds of good taste ancient or modern. In the development of the plot he carries incidents through to the bitter end and wrings the last possibility out of every situation. Each morsel of emotion is rolled under the tongue until the final intoxicating drop of sweetness is drawn out. When the author mounts the winged steed of imagery there are gambols and cavortings marvelous and dizzying to behold.

Love is like a tempest that outrides the wind; a lethargy that seizes the will; it lures the unfortunate victim on to his ruin even as a skater sees the water near yet cannot stop himself in his career. Almanzor's falling in love is described by himself.<sup>1</sup>

I'm pleas'd and pain'd, since first her eyes I saw,  
As I were stung with some *Tarantula*  
Armes, and the dusty field, I less admire;  
And soften strangely in some new desire;  
Honour burns in me, not so fiercely bright;  
But pale, as fires when mastered by the light.  
Ev'n while I speak and look, I change yet more;  
And now am nothing that I was before.  
I'm numm'd, and fix'd, and scarce my eyeballs move;  
I fear it is the Lethargy of Love!  
'Tis he; I feel him now in every part:  
Like a new Lord he vaunts about my Heart;  
Surveys, in state, each corner of my Brest,  
While poor fierce I, that was, am dispossessed.  
I'm bound; but I will rowze my rage again:  
And, though no hope of Liberty remaine,  
I'll fright my Keeper when I shake my chaine.

<sup>1</sup> P. 28.

—where love is tarantula, a lethargy, a lord, and a jailor in rapid succession. A few lines farther on, love is a tempest, and then Almanzor discovers:

I'm all o're love:  
Nay, I am Love; Love shot, and shot so fast,  
He shot himself into my brest at last.

Abdalla says of Lyndaraxa (1st ed., p. 23):

Her tears, her smiles, her every look's a Net.  
Her voice is like a Syren's of the Land;  
And bloody Hearts lie panting in her hand.

In these excesses Dryden is following the heroic poems of the day rather than the heroic romances of La Calprenède.

In his use of a war background Dryden was following the prevailing heroic practice. The war situation he drew from *Almahide* III, 111.<sup>1</sup> For the use of supernatural agencies, such as the ghost, and the voice from heaven, precedents are not wanting in La Calprenède's romances, although there is no trace of indebtedness.<sup>2</sup> In the introduction of songs and the Zambra dance he was catering to the taste fostered by the contemporary stage. In the use of wit combats he was following the school of Scudéry rather than of La Calprenède.

With *The Conquest of Granada* the type of the heroic play was well established; the succeeding plays follow closely the same lines, the characters, situations, and incidents being repeated time and again with slight variation. Lee perhaps more than any other writer gave to the heroic play its popularity. Otway in two plays *Alcibiades* and *Don Carlos*

<sup>1</sup> Quineault uses the same situation in one of his plays which was translated and published in 1659 by Sir William Lower under the title, *The Noble Ingratitude*. It is curious to note that the play has two names in common with *The Conquest of Granada* neither of which is found in *Almahide*; these are *Almansor* and *Linderache*.

<sup>2</sup> In his *Essay on Heroic Plays*, Dryden defends the use of specters and magic, claiming, "for ought we know, they may be in nature." Cf. also *The Indian Emperor*, Act II, scene 1.



gave variety to the type by introducing a tragic conclusion. It would be interesting to note the stock situations and incidents in the whole group and enumerate their occurrence in each of the plays. However, in presenting the influence of La Calprenède it has seemed best to confine the discussion to those plays that present specific evidence of borrowings from *Cassandra* and *Cleopatra*. These plays we will discuss in the order of their appearance.

### *Herod and Mariamne*

Three years after the appearance of *The Conquest of Granada*, there was acted at the Duke's Theater another play inspired by *Cleopatra*.<sup>1</sup> This play *Herod and Mariamne*<sup>2</sup> was written by Samuel Pordage, an author whose indebtedness to La Calprenède in a later play written in 1678—*The Siege of Babylon*—we shall note in its place. Although not published until 1673, the play was written some eleven years earlier, as we are told in the prologue to the 1674 edition:

This play was pretty once for aught we know,  
When 'twas first writ, a dozen years agoe.

. . . . .  
A dozen years agoe, and in its prime;  
And n'ere launcht out till now.

No author is assigned in either the editions of 1673 or 1674. Settle, who was responsible for the staging and publishing

<sup>1</sup> Of the success of the play we learn from the preface to Fenton's *Mariamne*: "We have Reason to suspect this was of no great reputation because a merry Story is recorded of it." The story presents Rochester's advice to burn the play.

<sup>2</sup> The title-page of the first edition reads: "Herod and Mariamne. A Tragedy. Acted at the Duke's Theatre,

Stulta est Clementia, cum tot ubique  
Vatibus occuras, perturæ parcere chartæ.—JUVEN.

London, Printed for William Cademan, at the Popes Head in the Lower Walk of the New Exchange in the Strand, 1673." Another edition came out the following year.

of the play writes in the "Epistle Dedicatory to the Princess Elizabeth Dutchess of Albemarle":<sup>1</sup>

. . . . the hasty Representation of it did not give me time to put a finishing hand to it, the first Copy of it being given me by a Gentleman, to use and form as I pleas'd, I humbly implore, that, what the present wants may be supplied by the Zeal and Obedience of, etc.

There can be no doubt, however, as to the authorship, for Pordage in the title-page of *The Siege of Babylon* advertises himself as the author of the *Tragedy of Herod and Mariamne* (cf. below, footnote to p. 116).

The play follows the history of Tyridates and Mariamne in La Calprenède's *Cleopatra*, in situations, in incidents, minute details and phrasing.<sup>2</sup> It is doubtful that Pordage had ever seen Josephus, Philo-Judæus, Eberus, or Egysippus: all the points which the play has in common with the histories are found in the romance; the points wherein the play differs from *Cleopatra* are not taken from history; and in the numerous places where Pordage departs from history he follows La Calprenède.<sup>3</sup>

<sup>1</sup> From the 1673 edition.

<sup>2</sup> Langbaine writes: "For the plot, I think the author has follow'd Mr. Calprenède's *Cleopatra* a Romance in the Story of Tyridates; but for the true History consult Josephus, Philo-Judæus, Eberus, Egysippus, etc."

<sup>3</sup> Boyle and Fenton wrote plays on the same subject. Although Boyle was doubtless familiar with La Calprenède's romance, his play *Herod the Great* (published posthumously 1694) shows little trace of any influence. The two plots bear little resemblance, the characters do not strongly resemble those of the romance, and the hero is not drawn to the full heroic lines of La Calprenède's heroes. He exhibits little courage until the close where, in a fit of mad despair at the death of the Queen, he kills her murderer, the King. He is a pleasing character, but lacks the vigor and fierceness of the romance type. Mariamne of all the characters most nearly approaches the type of the romance: she is beautiful, languishing, yet proud and imperious. Although in love with the hero, she is faithful to her husband, whom she detests, even saving his life at the risk of her own. In the bounds of his wickedness the ruler falls little short of Lee's Nero. Salome strongly resembles Lyndaraxa of *The Conquest of Granada*.

Fenton's *Mariamne* by its lateness (1723) falls outside the bounds set for our discussion. It is interesting chiefly for a curious preface entitled: "The History of Herod and Mariamne collected and compiled from the best

With the connivance of Sohemus, Tyridates visits Mariamne and declares his love for her. Salome, the King's sister, persecutes Tyridates with her love, and, failing to win him, she sets about planning his ruin and that of Mariamne. On Herod's return she accuses Tyridates of being Mariamne's accepted lover, and Herod joins her in plotting the destruction of the innocent pair. Tyridates narrowly misses being poisoned and is forced to flee for refuge to a temple. Through the influence of a Roman legate he wins the privilege of leaving the kingdom unharmed. Sohemus reveals to Mariamne that Herod had commanded her death in case Herod did not return from his visit to Augustus; and in an unguarded moment Mariamne reproaches Herod with this cruelty, with the result that Sohemus is sent to the rack, and Mariamne to prison. This brings us to Act V. Thus far the action follows that of *Cleopatra*. From this point on, with the exception of the trial scene, which is copied from the romance, Pordage follows neither La Calprenède nor history. Mariamne is executed. Tyridates returns at once on hearing of this and kills Herod, he himself receiving his death wound.<sup>1</sup>

The extent of the author's indebtedness to La Calprenède may best be shown by citing a few parallel passages.

Historians and serving to illustrate the Fable of Mr. Fenton's Tragedy of that name." Under this head the writer has gathered several pages verbatim from La Calprenède's story of Herod and Mariamne in *Cleopatra*. Evidently he considered La Calprenède the best among the historians, for he quotes no other so copiously.

There is no good evidence that Fenton based any of his play on La Calprenède's account. He follows Josephus much more closely throughout. He does not introduce a lover for Mariamne. The King's jealousy is aroused by Mariamne's upbraiding him for his command to put her to death in case of his death in battle. This leads him to suspect Sohemus as a rival in the affections of the Queen. The use of the poisoned bowl to heighten the King's suspicions of his wife is taken from Josephus. It does not occur in La Calprenède.

<sup>1</sup> For this departure from history in hastening the death of Herod, Genest severely criticizes Pordage. It is interesting to note that Boyle used much the same conclusion in *Herod the Great*.

*Herod and Mariamne**Cleopatra (Part I)*

Mariamne expresses her attitude toward Herod, an attitude maintained throughout the play and the romance.

I, iii, p. 5<sup>1</sup>

P. 13

*Mar.* But yet that monster is  
my Husband still.

[*Mar.*] . . . (as much monster as he is) he is yet my husband.

Tyridates, her lover, is more impatient.

I, iv, p. 8

P. 11

*Tyrid.* Oh, Gods! how can you  
thus unmov'd behold  
The best piece ever made of  
humane mold;  
The work of your own hands,  
giv'n up to be  
A subject for a Monster's  
Cruelty.

[*Tyrid.*] And can the *Gods*  
permit the most perfect piece  
that ever they put their hands  
to, to be given up to the Cruel-  
ties of such an Inhumane?

P. 13

Now *Herod* is her Persecutor  
grown,  
I him no longer my Protector  
own;

[*Tyrid.*] Till now . . . in the  
person of Mariamne's Perse-  
cutor I found my Protector;  
but at last, Madame, the resent-  
ments of what I owe him, have  
quitted what they held within  
me.

Tyridates disguised as a guard visits Mariamne in her prison chamber.

I, vi, p. 10

P. 12

(Stage directions) "Tyr. run-  
ning to her Kneels"  
*Mar.* Defend me Heav'n,  
what's this I here behold!  
One of my Guard so Impudent  
and Bold!

[Tyridates telling the story]  
I fell upon my knees. . . .  
The Queen finding this Action  
too familiar (and too passion-  
ate for a Guard) at first repulst  
me. Then recognizing him:

<sup>1</sup> The page references, unless otherwise stated, are to the edition of 1673.



*Herod and Mariamne*

Tyridates, ha! what does your rashness mean?

Do not you know 'tis Death to see the Queen?

*Tyr.* Madam, I do: but dangers I defy,

And I could wish them far more great, and nigh.

I no occasion had till now to show

How little I do value Life for you.

*Cleopatra*

Ah! Tyridates, what mean you? To what a Danger have you exposed yourself?

[*Tyrid.*] Danger, Madame, Ah! that the Gods would confront me with a thousand times more, that I might find occasion to show you how mean a thing I think my life in relation to your service.

Throughout this scene, the play closely paraphrases the romance. One more parallel must be quoted:

## P. 11

*Tyr.* Ah, wou'd the Gods! that *Tyridates* cou'd

Buy off Your Sufferings Madame with his Blood:

Or end Your Troubles with his Punishment,

By all the Deaths that Herod could Invent.

How fair would be my Fate to pay to you

My Life; to whom all Hearts, all Lives are due:

[*Tyr.*] Ah, might it please the Gods, cried I, wholly transported, that your evils might be bought off with the cruellest death that Herod is capable of inventing, with what glad heart should I run to embrace those glorious torments—how fair would be my Destiny to pay down my life for this adorable Princess, to whom all Lives, all Hearts ought to be sacrificed!

Salome confesses her love to Tyridates in a picture gallery. After brief reference to the history of Pharaoh, David, and Solomon she proceeds:

## II, iv, p. 18

*Salom.* Whilst thus you pass your judgment Sir on them; Consider that yourself you do Condemn.

## P. 18

[*Salome*] You have said enough to convince yourself . . . you should consider what you owe to Princesses,

*Herod and Mariamne*

You to a Princess have appeared  
 too Rude,  
 And for true Love return'd in-  
 gratitude.  
 Though she has left no Realms  
 to visit you,  
 Yet that which is more hard,  
 she does pursue.

*Cleopatra*

who ('tis true) have neither  
 abandoned Realms, nor trav-  
 ersed Provinces to see you;  
 but abandoned for your sake a  
 Liberty more dear than Em-  
 pires, . . . .

Thus the scene continues loosely paraphrasing the scene  
 in the romance. Salome leaves in a rage threatening:

You'll be no more with such  
 Discourses vext.  
 And since you with affection  
 are opprest,  
 That Importunity shall be re-  
 dres't:

Your perplexities shall no  
 more be redoubled by a Dis-  
 course so disobliging; and since  
 you are opprest with Affection,  
 there shall be care taken to free  
 you of that importunity.

Herod leaves Mariamne in a garden with Tyridates for  
 her entertainment. As Herod departs Mariamne says:

## III, i, p. 21

Had *Herod* known, you did my  
 Love pursue,  
 He would not now have given  
 my hand to you.  
 And since you did to me your  
 Thoughts commit,  
 I ought my self too, to have  
 hinder'd it.  
 But that I judg'd I might with-  
 out offence;  
 Either to yours, or my own  
 Innocence.  
 Did I believe you harbour in  
 your Breast  
 A thought to my Dishonour  
 I'de Detest  
 You as a Monster, and my Mor-  
 tal Foe.

## P. 16

If the King knew your in-  
 tentions, he would not put me  
 into your hands with so much  
 confidence, and since they were  
 known to me, I ought to have  
 hindered it . . . . and prob-  
 ably I had too, if I had not  
 believed I might permit your  
 converse . . . . without inter-  
 essing what I owe to him or to  
 my self . . . . I did believe  
 you could harbour a thought  
 to my dishonour, I would look  
 upon you as a Monster, as a  
 Mortal Enemy.

The remainder of this dialogue follows the conversation of the romance. Salome entering, Tyridates scorns her and Mariamne speaks:

*Herod and Mariamne*

III, i, p. 23

Are you so Cruel then to Ladys  
grown!

. . . . .  
That sin which you in *Salome*  
condemne;

Would you *Mariamne*, should  
in you esteem?

*Cleopatra*

P. 19

Are you so cruel then to  
Ladies that love you?

[I] cannot countenance yours  
without incurring the same sin  
you condemn in *Salome*.

Herod enters and, coldly received by Mariamne, commands:

III, i, p. 24

Hence scornful Woman, from  
my Presence go:  
Since not your Husband, you,  
your King shall Know:  
Your Fathers Destinies you do  
forget.

P. 17 (another scene)

Go, get you out of my  
Chamber, and if you do not  
remember the destiny of your  
Fathers, remember that I  
promise to make you know him  
for your King, whom you now  
scorn to acknowledge for your  
Husband.

Salome now stirs up the King's wrath against Tyridates:

III, i, p. 27

'Tis not her Kindred's Blood  
moves thus her mind,  
No; her disdain is of another  
kind.  
To you a Rock she unrelenting  
stands,  
Yet *Tyridates's* Love, her heart  
commands.

P. 24

Her aversion doth not spring  
from a resentment for the death  
of her Kindred. . . .

That Rock so insensible to  
your Caresses, is not so unre-  
lenting to others, for that Par-  
thian . . . . does doubtless love  
her with better luck than you.

In a fury Herod rushes to Mariamne's chamber; her great beauty calms him:

*Herod and Mariamne*

III, ii, p. 28

*Herod.* I that with horrid  
thoughts of Rigour came,  
Am of a suddain, how I know  
not, Tame.  
Sure 'tis not I—I am no Lyon  
now—

The Furies humbly to that  
Sweetness bow.

*Cleopatra*

P. 26

those tempests which rage . . .  
grew calm in a moment; of one  
terrible as a Lion, in a few  
minutes he became mild and  
tractable.

These parallels, chosen from many, illustrate Pordage's method. In passing, the reader might notice especially Pordage's paraphrase of Mariamne's letter to Tyridates (cf. *H. and M.*, III, iv; compare with *Cleopatra*, p. 27) of Tyridates' speech to Herod at the Temple gate (*H. and M.*, III, vi, p. 35, *Cleopatra*, p. 31); of Mariamne's speech to Tyridates when he visits her for the last time (*H. and M.*, IV, i, p. 38; *Cleopatra*, p. 32).

Herod's speech, when he learns of Mariamne's knowledge of his orders to kill her, illustrates well the close attention with which Pordage must have read the romance:

IV, ii, p. 42

I am Betray'd! Undone!  
Those who my Trust into my  
Bosome drew,  
Forsake me and betray my  
Secrets too.  
To what Extremities am I  
reduc'd,  
By Slaves and a Disloyel Wife  
abused.

P. 440

I am betrayed, I am undone  
. . . all those whom I thought  
worthy of my friendship and  
my confidence, ingrately  
unite themselves to ruine me.  
Ah! envious Heaven! Ah!  
disloyal Wife! Ah! ungratefull  
and perfidious Servants! to what  
extremities do you reduce me?

Act V departs from the romance. In Mariamne's trial scene, however, Pordage paraphrases *Cleopatra*. The speech of one of the judges will sufficiently illustrate his indebtedness:



*Herod and Mariamne*

IV, ii, p. 53

Madam! we know  
 What to your  
 Birth and quality we owe:  
 Which hitherto we with respect  
 have paid.  
 The King on us has this In-  
 junction laid:  
 To whom it is our Duty to  
 obey;  
 And you as well as we should  
 homage pay:  
 You'l guilty seem, if you do  
 this refuse.  
 Queens ought to clear them-  
 selves when Kings accuse.

*Cleopatra*

P. 443

We have rendered what we  
 owed to your birth and quality,  
 as long as it hath pleased the  
 King to permit us and we have  
 not sought an employment  
 which yet we could not refuse,  
 when he was pleased to lay it  
 upon us: but seeing that by  
 his absolute will we have been  
 appointed to it, and that the  
 authority which you have had  
 over us, ought to submit to  
 his, you will not find it strange,  
 if it please you, that we examine  
 you upon the accusations which  
 he himself lays against you.

Mariamne's speech before she is led away to execution  
 closely paraphrases that in the romance:

V, iii, p. 57

*Mar.* The blood of *Philon*  
 and *Sohemus* shed,  
 Will pull down Vengeance on  
 his guilty head:  
 And if my Death is stain'd by  
 any guilt,  
 'Tis 'cause imprudently their  
 blood I spilt.  
 For *Tyridates*, I confess 'tis  
 true,  
 I render'd what was to his  
 Vertue due.  
 Acknowledgments and Inno-  
 cent esteem,  
 And that was all I ever gave  
 to him.

P. 447

Tell him that the blood of  
*Joseph* and *Sohemus*, which  
 he hath shed, will cry for ven-  
 geance against him: and that  
 if I be culpable at my death, it  
 is because, that by my impru-  
 dence, I have caused the ruine  
 of those innocent persons: As  
 for *Tyridates*, I thank God, I  
 feel no remorse of conscience  
 that can accuse me of the least  
 fault against my Husband, and  
 I hold no other thoughts for  
 his person but of acknowledg-  
 ment and esteem as due his  
 vertue.

Pordage has copied without change the names and traits of La Calprenède's characters. Tyridates has taken on some of the traits of Artaban; and Salome is considerably heightened. If as the author claims the play was written in 1662, Salome is distinctly the predecessor of Lyndaraxa. Otherwise the characters are those of the romance.

*Gloriana*<sup>1</sup>

In 1676 *Gloriana* was acted at the Theatre Royal. This was the third of Lee's plays.<sup>2</sup> The two preceding—*Sophonisba* and *Nero*—are treatments of historical subjects in thoroughly romantic fashion.<sup>3</sup>

Lee wrote plays drawn from three of La Calprenède's romances, *Cassandra*,<sup>4</sup> *Cleopatra*,<sup>5</sup> and *Pharamond*,<sup>6</sup> and in nearly all of his plays there are signs of the influence of the French romancer.<sup>7</sup> *Gloriana* was the first of his plays, however, indebted in a marked degree to La Calprenède. This,

<sup>1</sup> First published 1676. The title-page of the first edition reads:

"*Gloriana, or the Court of Augustus Caesar. Acted at the Theatre-Royal, By Their Majesties Servants.*

Quibus haec, sint qualiacunque  
Arridere velim, doliturus si placeant spe  
Deterius nostra.—*HOR. SAT.* 10.

By Nat Lee, London,

Printed for J. Magnes and R. Bentley, in Russell-street in Covent-Garden, near Piazza's, Anno Dom. MDCLXXVI.

Other editions were published in 1699, 1734.

<sup>2</sup> The title-page of the 1699 edition of *Gloriana* has at the bottom a list of "the works of Mr. Nathaniel Lee, in the Order they were written, viz—*Sophonisba; or Hannibals Overthrow, Nero, Gloriana; or the Court of Augustus Caesar, Alexander THE Great, Mithridates King of Pontus, Theodosius; or the Force of Love, Caesar Borgia, Lucius Brutus, Constantine, Oedipus King of Thrace, Duke of Guise, Massacre of Paris, Princess of Cleves.*"

<sup>3</sup> Lee makes temperate Scipio fret and rave  
And Hannibal, a whining Amorous Slave.

<sup>4</sup> *The Rival Queens.*

<sup>5</sup> *Gloriana.*

<sup>6</sup> *Theodosius, or the Force of Love*, acted at the Duke's Theatre, 1680.

<sup>7</sup> La Calprenède's influence is most pronounced in the earlier plays ending with *Theodosius*, 1680. *Lucius Junius Brutus*, 1681, was influenced by Scudéry's *Clelia*; *The Princess of Cleve*, by Madame de la Fayette's *Princess of Cleves*.

as all the plays influenced by La Calprenède up to this time, was from *Cleopatra*. Langbaine<sup>1</sup> writing of the source says, "The Plot I take to be rather founded on Romance than History, as the Reader will find by comparing the Play with the Romance of *Cleopatra*, in the several Stories of *Caesario*, *Marcellus and Julia*; Part 1 Book 3. Part 5 Book 3. *Ovid*, *Cypassis and Julia*, Part 7 Book 3."

In the handling of the story, however, Lee shows slight dependence on his source; he exercised as much freedom as with the historical material of the two earlier plays *Nero* and *Sophonisba*. The completed play resembles no plot in all La Calprenède. There is, to be sure, a *Caesario* in *Cleopatra*, who bears marked resemblance to the hero of the play, and *Gloriana* bears even more resemblance to Candace the heroine of the *Caesario* story in *Cleopatra*; but their fortunes are widely diverse and their end far different: in *Cleopatra* the hero and heroine are happily married; in *Gloriana* they suffer death. *Marcellus* is the *Marcellus* of the romance ridiculously exaggerated, but *Julia* is hardly recognizable: in the romance she is simply inconstant, in the play reflections are cast upon her morals; in the romance she is unmarried and in love with the hero, in the play she is married to *Marcellus* and nothing is said of her love for the hero. As for the plot the hints he gathered from La Calprenède were for separate incidents and situations rather than for the story as a whole.

The important incidents and situations of *Gloriana* are as follows:

1. The hero, enemy to the ruler, and supposedly dead, returns to the court of Augustus and is captured. (This follows the *Caesario*-Candace story in *Cleopatra*, Part II, p. 485.)

<sup>1</sup> *An Account of the Dramatic Poets*, p. 322.

2. The hero is condemned to die. (This follows the romance *Cleopatra*, Part II, p. 544.)

3. The hero falls suddenly and violently in love with the heroine. (This clearly follows the conventional lines rather than the romance; in *Cleopatra*, Caesario renders his arms to Candace's triumphant beauty when she is eleven years old.)

4. The heroine, captive to the ruler, spurns his advances; he tries to force her to marry him. (Lee has here assigned to Augustus the rôle played by Tiribasus in the romance, *Cleopatra*, Part I, 175. Tiribasus usurps the throne of Candace and tries to force a marriage. The Augustus of the romance is at no time in love with Candace. From here to the close the ruler is drawn from Tiribasus rather than from Augustus.)

5. The hero rescues the heroine from the ruler. (This follows the romance, *Cleopatra*, Part I, pp. 203+, the ruler still in the rôle of Tiribasus.)

6. The hero and the heroine are recaptured by the ruler. (Here Lee departs from the romance; the heroine is recaptured in *Cleopatra*, Part I, pp. 206+, but by the pirate Zenodorus, not by the ruler.)

7. All attempt by sacrifice to save the life of the hero:

a) The hero's friend. (This is taken from the main plot of *Cleopatra*, where Marcellus offers to sacrifice himself for Coriolanus—Part II, p. 565—as is the rest of this scene, where each wishes to sacrifice himself for the others, and where other members of the court plead for the hero. This is, however, conventional; cf. *The Siege of Rhodes*, and *The Conquest of Granada*.)

b) The lovelorn maiden sues successfully for the life of her hero. (This is apparently invented by the author.)

c) The heroine offers to marry the ruler to save the hero's life.



8. The lovelorn maiden slanders the heroine and reproached by the hero dies of a broken heart. (This is not in the romance.)

9. The friend of the hero, crazed with grief at his sister's death, threatens the hero; reproached by the hero he dies of a broken heart. (This is not from the romance.)

10. The hero hastens to Augustus' chamber, where the heroine, dagger in hand, is awaiting the ruler's coming. (This is not from the Caesario story of *Cleopatra*.)<sup>1</sup>

11. The heroine accused by the hero of infidelity kills herself. (This is not from the romance.)

12. The ruler enters and kills the hero. (In the romance the hero kills Tiribasus.)

As for the plot, then, Lee is not greatly indebted to his source: the first three acts present a radical working-over of some of the incidents and situations of the Caesario story, but the last two acts follow the story not at all, the end being tragic as in nearly all of Lee's plays. Nor is there any marked indebtedness of phrasing. Occasionally, however, a passage stuck in Lee's memory, and was carried over into the play; such is the following, where the hero addresses the ruler:<sup>2</sup>

*Gloriana*, p. 3

*Cleopatra*, Part II, p. 486

I am by birth what you adopted	You are only by adoption what
are	I am by birth

But there is no dependence on the text of *Cleopatra*; Lee probably never consulted the romance during the course of the writing of the play.

The characters of *Gloriana* are more or less the stock characters familiar to us in the pages of *The Conquest of*

<sup>1</sup> Cf. *Pharamond*, Part I, p. 270 and Part II, p. 134; *Pharamond* was not translated, however, until the following year. Rowe in *The Ambitious Step-Mother* presents a somewhat similar scene when Amestris stabs Mirza when he attempts to force her.

<sup>2</sup> The scene and circumstances are the same in both.

*Granada.* Caesario is the invincible, boastful hero of the Artaban-Almansor type. Like these he has been reared outside of court:<sup>1</sup>

A Souldier, Fair one, bred to bloud, in Arms,  
In Winter Camps which mighty Action warms;  
I know not Courts, unskill'd in the soft trade  
By which address is to high Beauty made:

He tells her friends,<sup>2</sup>

Ev'n in my childhood I was more than man,  
Bears in my Non-age slew, and Stags out-ran.

He continues to tell her how he killed a lion, thus saving his mother's life; and his friend Leander not responding with sufficient enthusiasm, he replies,

Fall! by my valour! saw him! is that all?  
Thou speaks't *Leander* as thou didst repine;  
Thou shouldst have said, it was an act Divine,  
A God-like act, to see a ruddy Boy  
With milk on's lips, the Royal beast destroy.  
With my gay Sword, brandish'd above my Crest,  
O'respread with Plumes, and with Queens favours dress'd  
I cros'd the Savage, eager for his prey,  
Who daunted with my aspect shun'd the fray:  
But I out-run him, though he got the start  
And flesh'd my little Rapier in his heart.

This mighty slayer of beasts is insolent and defiant to the ruler, when captured, and even defies love, imploring Heaven never to forgive him if he yields. But when he meets the heroine, although "with eyes 'quick rousing flame" the presence that daunted lions inspires her with awe, he himself cries out:<sup>3</sup>

Why beats my heart as I had poison ta'en?  
What means my burning breast and giddy brain?  
Swift thrilling cold with panick terror flies,

<sup>1</sup> Act II, p. 15, first edition.

<sup>2</sup> Act II, p. 10, first edition.

<sup>3</sup> Act III, p. 30, first edition.

And an unsual thaw dissolves my eyes;  
 If Love thou art, I will not take the wound,  
 My Armour shall thy pointed darts confound;  
 I'll draw 'em, if they cannot be withstood;  
 Though to the Feathers drinking in my blood;  
 Then shake 'em at her eyes with fix'd disdain,  
 And Hurl 'em to thy Godhead back again.

Gloriana is the stock bright-eyed heroine, beautiful, languishing, but filled with dauntless courage. The hero describes her:<sup>1</sup>

But sure so bright a flow'r on Earth ne're grew:  
 Her lips, her cheeks must more than Roses be;  
 What Stars her eyes, what moving Majesty?  
 So sweet and so imperious too they move,  
 Sparkling with beauty, Glitt'ring all with Love.

And later,<sup>2</sup>

more fair then the red mornings dawn,  
 Sweeter then Pearley dewes that scent the lawn;  
 Then blue ey'd Violets, or the damask Rose,  
 When in her hottest fragrancy she glows.  
 And the cool West her wafted odour blows.<sup>3</sup>

She is utterly without fear of death, openly defying Augustus; she even longs for death:<sup>4</sup>

Methinks I long in those dark walks to tread,  
 And wrap my self about with honour'd Lead,  
 Where all the Worthies of the Earth lye dead,  
 Nōr shall my Spirit in that pond'rous case  
 Be kept, but shoot as rays through Chrystal pass;  
 Through doors of death, with Mountains pil'd on Rocks,  
 With thousand Bars, and with ten thousand Locks,  
 Like Lightning she shall cut her sacred way  
 Through all, and rise to everlasting day.

<sup>1</sup> Act III, p. 29, first edition.

<sup>2</sup> Act IV, p. 45, first edition.

<sup>3</sup> Cf. *Twelfth Night*, opening lines.

<sup>4</sup> P. 36.

She is very cool as she waits, dagger in hand, the arrival of Augustus. And after she has stabbed herself she finds death less dreadful than the angry brow of the hero.

Marcellus is borrowed from the main plot of *Cleopatra*. He is the type of the generous friend carried to absurd extremes.

Narcissa is the conventional lovelorn maiden but possessed of more spirit than most of her type. She faces Gloriana furiously:

But I will be reveng'd, to pieces tear  
Those borrow'd eyes, and that enchanted hair.

And in the end she dies with a lie on her lips unflinching, unrepentant, longing as her heaven that which alone can give her soul lasting peace—the love of the hero.

Augustus is drawn from the character of Tiribasus rather than from history or than from the Augustus of the romance. He is a favorite type with Lee: nearly all of Lee's rulers are unscrupulous, lustful, and in love with the heroines; in *Mithridates* the king is in love with both of his son's mistresses.

In the prologue to *Nero*<sup>1</sup> Lee wrote,

'Tis a fine Age, a tearing thundering Age,  
Pray Heav'n this Thund'ring does not crack the Stage.

Just how much of Lee's thundering was due to the age and how much to his own taste is hard to determine; both were in part responsible. As a young writer seeking money and reputation he naturally would pander to the styles most in vogue. To this tendency he was impelled also by the example and outspoken encouragement of Dryden.<sup>2</sup> Furthermore, he possessed a natural impetuosity and fervor of temperament that made the assuming of a high heroic style very easy. The young man who threw himself headlong into

<sup>1</sup> First edition, 1675.

<sup>2</sup> Cf. below, p. 113.



the dissipation of the fast set of London discovered the riotous vein of the heroic style much to his liking. Thus we find a certain naturalness and ease that approaches poise in his most extreme outbursts, and, when he chooses to exercise restraint, a simple dignity that is delightful. The opening lines of *Gloriana* set the level of the style:

Vast are the Glories, *Caesar*, thou has won,  
To make whose Triumphs up, the World's undone:  
The *Indians* from the Eastern parts remote,  
To thee the Treasure of their Shrines devote:  
Whole Trees of Coral, which they div'd for low,  
That in the walks of *Neptune's* Palace grow,  
With Tritons trumpeting on ev'ry bough;  
Pearls which the morning eyes of *Thetis* pay,  
When her cool'd Lover bolts through waves away;  
And Diamonds that the Sun each morning sheds,  
Driving his Chariot o're their sooty heads.

And from this level he drops only at rare intervals. Figures of speech are frequent: Augustus is compared to a lion five times; Caesario speaking of the rescue of the heroine from Augustus says (p. 35):

I from the den of an old Beast of prey  
Snatch'd, while abroad he did for forage stray,  
By this he is return'd, and finds her gone;  
By this the Groves resound, and Forests groan.

The figures are often sustained through many lines as in the following, where Caesario addresses his friend (p. 12):

Revenge and Friendship in my bosom clash'd,  
Like Mountain billows, each the other dash'd;  
Still my uncertain soul each Tempest blinds  
Like a dark vessel driv'n by Polar winds:  
But you like a propitious God arise,  
On the blue Ocean shine the Azure Skies,  
And now the beaten mind at Anchor lies.

Marcellus replies:

Methinks I wish that I had never known  
 Vertue like yours; so high, that mine is none:  
 You as some vast Hill touching Heav'n appear;  
 I at your feet like a poor Valley near:  
 Down from your cloudy top refreshings flow,  
 Fast bounteous rills, that water me below:  
 Valleys; but Vapours can to Heav'n return,  
 And I with sighs your falling favours mourn.

And he delights in balancing his figures; thus Caesario  
 upbraids Gloriana:<sup>1</sup>

I came to seek for painted vertue here,  
 For one exceeding false, exceeding fair;  
 For one whose breast shone like a Silver cloud,  
 But did a heart compos'd of Thunder shrowd;  
 For one more weeping than the face of *Nile*,  
 Whose liquid Chrystal hides the Crocodile;  
 For one who like a God from Heav'n did pour  
 Rich rain, but lust was in the golden shower;  
 For one who like *Pandora* beauteous flew,  
 But a long train of curses with her drew;  
 For one who like a Rock of Diamonds stood,  
 But hemm'd with death, and universal flood.

At times the figures become grotesque as in the following  
 (p. 2):

And *Crassus*, who like some large Oak had stood  
 The brush of warring winds, and showrs of blood,  
 His Army round him like an underwood;  
 These Martial Rangers root and branches tore,  
 And on their Crests his trickling heart strings wore.

or again, Caesario speaking (p. 36):

All! Hell-hound, all art thou resolv'd to have?  
 But tast my heart, 'tis Royal, rich and good,  
 Each drop's more worth than Tuns of Vulgar blood.  
 Cannot th' exhausted shore for once suffice?  
 I'll make it up with Rivers from their eyes;  
 Tears will not make him drunk, the Slave replies.

<sup>1</sup> P. 59.

This is Lee at his worst; in *Gloriana* he rarely touches his best, and the play never achieved any marked popularity. If Lee had stopped here, Addison would never have said of him, "Among our modern English poets there is none who is better turned for tragedy than Lee."

### *The Rival Queens*<sup>1</sup>

For the material of his next play Lee turned to a subject treated by La Calprenède in *Cassandra*. Although written after *Cassandra*, *Cleopatra* had up to this time been most copied by the playwrights largely it may be supposed through Dryden's example. In the tremendous success, however, of Lee's *The Rival Queens*, brought out at the Theatre Royal in 1677, *Cassandra* came into its own, and three other plays based on the main plot of this romance now followed in rapid succession. These were Bankes's *Rival Kings*, 1677, Pordage's *Siege of Babylon*, 1678, and Cooke's *Love's Triumph* 1678.<sup>2</sup>

<sup>1</sup> "The Rival Queens, Or The Death of Alexander The Great. Acted at the Theatre-Royal. By Their Majesties Servants. By Nat. Lee, Gent. London, Printed for James Magnes and Richard Bentley, at the Post-house in Russel-street in Covent Garden, near the Piazza's, 1677." Other editions used were those of 1677, 1684, 1690, 1694, 1699, 1702, 1704, 1768, 1785, 1793, 1805, 1808, 1811, 1815, 1818, 1832. Unless otherwise specified the page references are to the first edition, 1677.

<sup>2</sup> Another play, Crowne's *Darius King of Persia* (pub. 1688), is on the same subject. There are many speeches that conform almost word for word to passages in *Cassandra*. In every case, however, where this is true both the play and the romance follow Curtius (cf. *University of Nevada Studies*, II, 3, p. 46). Crowne assigns as his source Curtius. He apologizes for leaving out Statira and her two daughters, "well known to the World, whose misfortunes would have probably mov'd more compassion, than those of a strange Lady, obscurely descended from my Fancy, which I have introduc'd in their stead." And he gives as his reason for the omission: "But when I first contriv'd and writ this Play, my Judgment was overborn by some I much regard; who told me, those Princesses had been already seen very often, their Beauties would now seem stale, and a new Face be more agreeable." The reference here probably is to the presentation of the princesses by Lee, Bankes, and Pordage. Cf. dedicatory epistle, 1688 edition: "I find him in Curtius, a prince of valour, clemency, justice, and great moral virtues," etc., referring to Darius.

In the scintillating array of heroic plays of this period *The Rival Queens* was easily the brightest jewel; for one hundred and fifty years its radiance dazzled the eyes of admiring audiences. Colly Cibber said of it in his autobiography: "There was no one tragedy for many years more in favour with the town than *Alexander*," but ascribes the success of the play to the merit of the actors,<sup>1</sup> especially to Betterton whom he praises highly.<sup>2</sup>

"For the plot," Langbaine writes, "as far as the author has follow'd History, Consult *Arrian*; *Q. Curtius*; *Plutarch's Life of Alexander*; *Justin lib. 11, 12. Diodorus Siculus, lib. 17 and 18. Josephus lib. 11. cap. 8.*" These references are to historical accounts of some of the incidents of the play. An examination of these shows that Lee was indebted to only one of the accounts, that of Plutarch. Sidney Lee (D. of N.B.) says, "De La Calprenède's novel *Cassandre* seems to have suggested some of the scenes." It did—or to be exact—Sir Charles Cotterell's translation furnished some suggestions for the principal plot and the outline for the subplot together with some of the phrasing.

The main plot recounts Alexander's tribulations as the husband of two wives, Statira and Roxana, tells briefly of his tyrannical punishment of those who in any way opposed him,

<sup>1</sup> "To what must we impute this its command of public admiration?" he asks. "Not to its intrinsic merit surely, if it swarms with passages like this I have shown you. If this passage has merit, let us see what figure it would make upon canvass—what sort of picture would rise from it. If Le Brun who was famous for painting the battles of this hero, had seen this lofty description, what one image could he have possibly taken from it? In what colors would he have shown us 'glory perched upon a beaver'? How would he have drawn 'fortune trembling'? Or, indeed, what use could he have made of 'pale fates,' or immortals riding upon billows, with this blustering god of his own making at the head of them? Where then must have lain the charm that since made the public so partial to this tragedy? Why, plainly in the grace and harmony of the actor's utterance."

<sup>2</sup> In expression of his contempt for the play he wrote a burlesque called *The Rival Queens with the Humours of Alexander the Great, a Comical Tragedy*, a one-act play performed on June 29, 1710. This is wholly lacking in merit and pointless.



and ends with his death and that of Statira. This is not at all the story as handled by La Calprenède. In *Cassandra*, Oroondates is the hero; it is through a bit of treachery that Statira is married to Alexander; both she and Roxana are in love with Oroondates, not with Alexander. Lee, by omitting Oroondates, shifts the affection of the two women to Alexander thus greatly heightening the jealousy between the two. In the romance Statira is not killed—a slave being killed in her place. It would seem that Lee followed history rather than La Calprenède, and yet there are certain indications which will be taken up shortly pointing to the influence of *Cassandra*. In the subplot the influence is at once apparent. Lysimachus is in love with Parisatis who is promised by Alexander to Hephestion. Lysimachus fights with his rival and for this and his temerity in frankly claiming Parisatis against the wishes of Alexander he is condemned to fight in single combat with a lion. In this combat he is successful, and for his bravery he is pardoned and given an equal chance for Parisatis. Hephestion fortunately dies and Lysimachus claims the lady of his heart's desire. This is practically the story as given by La Calprenède, and with the exception of the lion episode is not found in history. A few parallels will show how closely Lee follows his source, the romance.

Lysimachus' request of King Alexander for Parisatis is a fairly close rendering of the original.

*The Rival Queens*, II, p. 20

*Cassandra*, p. 136

Lysimachus opens his speech with

E're you remove be pleas'd,  
dread Sir, to hear A Prince  
ally'd to you by Blood.

I come, Sir, to beg of your  
Majesty, what a Prince who  
hath the honour to be of your  
blood hopes he may obtain.

*The Rival Queens**Cassandra*

Lysimachus continues his argument:

I never fail'd to obey your  
Majesty,  
Whilst you commanded what  
was in my power,  
Nor cou'd *Hephestion* fly more  
swift to serve,  
When you commanded us to  
storm a Town,  
Or fetch a Standard from the  
Enemy,  
But when you charge me not  
to love the Princess,  
I must confess, I disobey you,  
as  
I wou'd the Gods themselves,  
should they command.

I never failed of my obedience to your Majesty, while you required no other proofs of it, but such as were within my power; and *Hephestion* never obeyed you more readily than I, whenso're you commanded us to assault a wall, or charge into a Battalion; when you forbid me to love *Parisatis*, I confess I disobeyed you, as I should have done the Gods themselves, if they had imposed the same command upon me.

Alexander replies:

In the mean time think not  
of *Parisatis*:  
For if thou dost, by *Jupiter*  
*Ammon*,  
By my own Head, and by King  
*Philip's* Soul,  
I'll not respect that Blood of  
mine thou shar'st,  
But use thee as the vilest  
*Macedonian*.

In the mean time I forbid you . . . ever to look upon *Parisatis*; and I protest to you by *Jupiter Hammon*, and by the soul of King *Philip*, that if you disobey what I command, by all the authority I have over you, I will have no respect at all unto your birth, but will submit you to the severity of our Laws, as the meanest *Macedonian*.

At the point where Alexander commands the guards to take Lysimachus prisoner, Lee follows La Calprenède closely. If he did not write with the romance before him, he certainly carried to the writing a vivid recollection of it, as the following parallels will indicate.

*The Rival Queens*, p. 25

*Alexander.* I charge you, kill  
him not, take him alive;  
The dignity of Kings is now  
concern'd,  
And I will find a way to tame  
this Beast.

. . . . .

Sure we, at last, shall conquer  
this fierce Lion:  
Hence from my sight, and bear  
him to a Dungeon:  
*Perdiccas* give this Lion to a  
Lion.

*Cassandra*, p. 141

. . . . commanding me to be  
taken alive . . . . he said thus.  
. . . . The dignity of all Kings  
is concerned in my affront.  
. . . . I will find out punish-  
ments which shall be able to  
tame this rage

. . . . .

Lysimachus is a Lyon, but  
we will use him like a Lyon,  
and shall perchance be able to  
quench this fierceness.

After these words he com-  
manded I should be carried to  
the dungeon . . . . (and later  
p. 142)

Lysimachus (saies he) braves  
us like a Lion; but we have  
tamed both Lions and Ele-  
phants, and will make his grave  
in the bellies of those beasts he  
imitates.

In the messenger scene, where Clytus and Hephestion  
tell of the combat between Lysimachus and the lion, Lee  
follows La Calprenède very closely:

*The Rival Queens*, p. 45

*Heph.* Unarm'd all but his  
hands, on which he wore  
A pair of Gauntlets; such was  
his desire,  
To shew in death the difference  
betwixt  
The bloud of the *Æacides*, and  
common men.

*Clytus.* At last the door of an  
old Lyons den

*Cassandra*, p. 143

. . . . let one of your Guards  
lend me but his Gantlets" . . . .  
"my intention but onely to give  
you . . . . some knowledge of  
the difference there is between  
Lysimachus and ordinary per-  
sons

. . . . The door of a little  
room where he was kept, being

*The Rival Queens*

Being drawn up, the horrid  
Beast appear'd:

*Heph.* When we arriv'd, just  
as the valiant Prince

Cry'd out, O *Parisatis* take my  
life,

*Clytus.* Then walking forward,  
the large Beast descry'd

His prey, and with a roar that  
made us pale,

Flew fiercely on him; but the  
active Prince

Starting aside, avoided his first  
shock,

With a slight hurt, and as the  
Lyon turn'd,

Thrust Gauntlet, arm and all  
into his throat,

And with *Herculean* force tore  
forth by th' roots

The foaming bloody tongue;  
and while the Savage,

Faint with that loss, sunk to  
the blushing Earth

To plough it with his teeth,  
yon conqu'ring Souldier

Leap'd on his back, and dash'd  
his skull to pieces.

*Cassandra*

drawn up, that fierce creature  
no sooner saw the light, but  
he came out of his Den,

O *Parisatis*! (cried I) receive  
this noble sacrifice

I had not made an end of  
these words when the Lyon  
flew at me so fiercely, and so  
suddenly, that I had much ado  
to avoid the first encounter;

. . . . .

but seeing his jaws open and  
frothy with foam and blood, I  
chopp'd my hand suddenly into  
his throat; my Gauntlet de-  
fended me from his teeth  
. . . . I took him by the tongue  
. . . . I tore it out by the  
very roots: The Lyon lost his  
strength by the extremity of  
that pain, and discharging the  
rest of his rage against the  
Earth, which he dig'd up with  
his teeth, and watred with his  
blood, he gave me the leisure to  
beat his skull in pieces with my  
Gauntlets.

La Calprenède got the suggestion of this remarkable  
method of killing a lion from Justin<sup>1</sup> whose account runs as  
follows:

<sup>1</sup> Justinus: *Historiae Philippicae*. lib. XV. Cap. 3. Frotscher ed., 1827.  
The incident is barely referred to by Plutarch, *Demetrius* (Clough ed., V, 122);



Quod adeo aegre Alexander tulit, ut eum abiici ferocissimo leoni juberet. Sed cum ad conspectum eius concitatus leo impetum fecisset, manum amiculo involutam Lysimachus in os leonis immerisit, abreptaque lingua, feram exanimavit. Quod cum nuntiatum regi esset, admiratio in satisfactionem cessit; careoremque eum propter constantiam tantae virtutis habuit.

But there is no evidence that Lee consulted any other account than La Calprenède's.

In the main plot there are a few points of resemblance which should be noted.

Roxana's account of her falling in love with Alexander is taken partly from La Calprenède's account of Hermione's falling in love with Alexander and partly from La Calprenède's account of Roxana's first sight of Alexander. From neither source has Lee taken much of the phrasing, but the relationship is unmistakable. Hermione (*Cassandra*, 291) tells how she fell in love with Alexander.

I heard his exploits recounted with admiration, and when they talk'd to me of the greatness of his courage, of that boiling, and generous ardour which made him rush headlong into the thickest of his Enemies, of his moderation in victory, of his gallant fashion, of his youth, and of the grace which accompanied all his actions, I felt my heart insensibly won.

Roxana's account (*The Rival Queens*, p. 27) runs as follows:

But when I heard of Alexander's Conquests,  
How with a handfull he had Millions slain,  
Spoiled all the East, their Queens his Captives made,  
Yet with what Chastity, and God-like temper  
He saw their Beauties, and with pity bow'd;  
Methought I hung upon my Father's lips.

by Pausanias, i, 9, 5; by Pliny, *H.N.*, viii, 21; by Valerius Maximus, ix, 3; by Seneca: *de Ira*, iii, 17; and by Q. Curtius, viii, 1. Curtius refers to Lysimachus' killing a lion single handed while hunting in Syria and scoffs at the story of the combat in the lion's den as a fable built upon the Syrian exploit. No one of these writers except Justin gives the details of the combat.

La Calprenède (*Cassandra*, 90) brings Roxana and Alexander together at a banquet given by her father celebrating his own defeat at the hands of Alexander; Roxana is one of thirty ladies chosen to wait on the table, and attracts Alexander's attention by her beauty. Lee's account (*The Rival Queens*, p. 27) is the same except that the number of the ladies waiting on the table is raised to fifty.

In the omens foreshadowing Alexander's death Lee secured his material from Plutarch in part; but even here La Calprenède's influence was considerable. Plutarch lays much stress on the fact that Alexander was disturbed by the omens; La Calprenède stresses the fact that Alexander was not disturbed by them; and Lee follows La Calprenède. The presentation of one omen occurring in all three will illustrate this—the battle of the crows. Plutarch writes of Alexander being warned by soothsayers not to enter Babylon.<sup>1</sup>

Alexander however, took no thought of it, and went on, and when he came near the walls of the place, he saw a great many crows fighting with one another, some of whom fell down just by him. After this, being privately informed that Apollodorus, the governor of Babylon, had sacrificed, to know what would become of him, he sent for Pythagoras, the soothsayer, and on his admitting the thing, asked him, in what condition he found the victim; and when he told him the liver was defective in its lobe, "A great presage indeed!" said Alexander. However, he offered Pythagoras no injury, but was sorry that he had neglected Nearchus' advice, and stayed for the most part outside the town, removing his tent from place to place, and sailing up and down the Euphrates. Besides this, he was disturbed by many other prodigies.

After enumerating some of these, Plutarch proceeds:

When once Alexander had given way to fears of supernatural influence, his mind grew so disturbed and so easily alarmed that, if the least unusual or extraordinary thing happened, he thought

<sup>1</sup> Clough ed., IV, 250.

it a prodigy or a presage, and his court was thronged with diviners and priests whose business was to sacrifice and purify and foretell the future. So miserable a thing is incredulity and contempt of divine power on the one hand, and so miserable, also, superstition on the other, which like water, where the level has been lowered, flowing in and never stopping, fills the mind with slavish fears and follies, as now in Alexander's case.

La Calprenède presents the incident as follows (*Cassandra*, 152):

This reason made him hasten his Voyage, or rather the power of his destinies forced him in spite of presages, and the counsels of his friends. Being near the walls, a flock of crows, after they had fought a great while before him fell some of them dead at his feet; but he mocked at that adventure, and told his Sooth-sayers, it was not able to daunt a gallant courage. He entred into that fatal Town, where he was received with great Pomp and magnificence.

Lee's account in characteristic style runs thus:

*Perd.* As *Meleager*, and my self in Field,  
Your *Persian* Horse about the Army wheel'd:  
We heard a noise, as of a rushing Wind,  
And a thick Storm the Eye of Day did blind:  
A croaking noise resounded through the air,  
We look'd, and saw big Ravens battling there:  
Each Bird of Night appear'd himself a cloud,  
They met, and fought, and their Wounds rain'd black  
Blood.

Alexander replies:

Be witness for me, all ye Powers Divine,  
If ye be angry, 'tis no fault of mine;  
Therefore let Furies face me, with a Band  
From Hell, my Virtue shall not make a Stand;  
Though all the Curtains of the Skie be drawn,  
And the Stars wink, young Ammon shall go on.<sup>1</sup>

And in this decision he remains firm throughout the play.

<sup>1</sup> *The Rival Queens*, p. 19.

In the account of the death of Statira, of Hephestion, and especially in that of Clytus, Lee faithfully renders Plutarch. When he wrote the account of the death of Alexander, however, he again fingered the pages of *Cassandra*. La Calprenède clearly follows Justin's account and Quintus Curtius' account of Alexander's death rather than Plutarch's; and, just as clearly, Lee follows La Calprenède rather than Justin or Curtius when introducing details not found in Plutarch. If Lee knew of Justin's or Curtius' accounts he evidently didn't take the trouble to look them up. One incident will sufficiently illustrate the chain of indebtedness, an incident not found in Plutarch, but occurring in Justin, and in Quintus Curtius, La Calprenède, and Lee.

Justin, XII, 15

Sexto die praeclusa voce, exemptum digito anulum Perdiccae tradidit: quae res glisamicorum dissensionem sedavit.

La Calprenède, *Cassandra*, p. 153

and pulling a ring off from his finger he gave it to *Perdiccas* commanding him to take care of his Burial, and to cause his body to be carried to the Temple of *Jupiter Hammon*:

*Perdiccas* asked him last of all, when he desired to have those honours given him, which are due unto the Gods, and to those who like him, had gloriously acquired a place in the Heavens. *When you* (said he) are all happy, and in peace.

Lee, *The Rival Queens*, p. 63

*Alex. Perdiccas*, take this Ring,

And see me laid in the Temple of *Jupiter Ammon*.

*Perd.* When will you, sacred Sir, that we should give

To your great memory those Divine Honours,

Which such exalted Virtue does deserve?

*Alex.* When you are all most happy, and in peace.



The relationship is unmistakable. La Calprenède followed Justin and Curtius, and Lee paraphrased La Calprenède.<sup>1</sup>

The style of *The Rival Queens* is distinctly heroic. Dryden wrote of the play (in verses prefaced to the edition of 1677):

Such praise is yours, while you the Passions move,  
That 'tis no longer feign'd; 'tis real Love:  
Where Nature Triumphs over wretched Art;  
We only warm the Head, but you the Heart:  
Always you warm! and if the rising Year,  
As in hot *Regions*, bring the Sun too near,  
'Tis but to make your Fragrant Spices blow,  
Which in our colder Climates will not grow.  
They only think you animate your Theme  
With too much Fire who are themselves all Phle'me;  
Prizes wou'd be for Lags of slowest pace,  
Were Cripples made the Judges of the Race.  
Despise those Drones, who praise while they accuse  
The too much vigor of your youthful Muse:  
That humble Stile which they their Virtue make,  
Is in your pow'r; you need but stoop and take.  
Your beauteous Images must be allow'd  
By all, but some, vile Poets of the Crowd:  
But how shou'd any Sign-post dawber know  
The worth of *Titian*, or of *Angelo*?  
Hard Features ev'ry Bungler can command;  
To draw true Beauty shews a Master's Hand.

The line

The too much vigor of your Youthful Muse  
sums up tersely and accurately the merits and deficiencies of Lee's style.

Lee indulges in few descriptions. The incomparable Statira is not sketched more fully than in such phrases as

<sup>1</sup> Curtius' account is even closer to that of La Calprenède (Book X): "He took his ring off his finger, and gave it to Perdiccas, enjoining him to convey his body to Hammon. . . . Perdiccas then desiring to know, when he would have his divine honours paid him? he reply'd. When they themselves were happy."—Digby's tr. (1747), Vol. II, p. 186.

"the Star that guides my life" spoken by Alexander who has just described her as

all softness,  
All melting, mild, and calm as a rock'd Infant.<sup>1</sup>

There is no description of natural scenery although on one occasion Alexander longs for the country.

Thus Palaces in prospect barr the Eye,  
Which pleas'd, and free, wou'd o're the Cottage fly;  
O're flow'ry Lands to the gay distant Skie.  
Farewell then Empire, and the Racks of Love;  
By all the Gods, I will to wilds remove,  
Stretch'd like a *Sylvan* God on Grass lye down,  
And quite forget that e're I wore a crown.<sup>2</sup>

The heroic feature of Lee's style consists largely in simple exaggeration. Sometimes the exaggeration has a point, as where Cassander purposely exaggerates Alexander's glory:

All Nations bow their heads with homage down,  
And kiss the Feet of this exalted Man;  
The Name, the Shout, the Blast from every Mouth  
Is *Alexander*, *Alexander* bursts  
Your Cheeks, and with a crack so loud  
It drown's the Voice of Heaven, etc.<sup>3</sup>

And again in Alexander's boasting where Lee is following the precedent set by Artaban, Alamanzor, and other mighty heroes:

When glory, like the dazzling Eagle, stood  
Perch'd on my Bever in the Granick Flood.  
When Fortun's self my Standard trembling bore  
And the pale Fates stood frightened on the Shore  
When the Immortals on the Billows rode,  
And I my self appear'd the leading God.<sup>4</sup>

Again:

Yes, I will shake this *Cupid* from my arms,  
If all the rages of the Earth can fright him;  
Drown him in the deep bowl of *Hercules*;

<sup>1</sup> P. 24.

<sup>2</sup> P. 26.

<sup>3</sup> P. 6.

<sup>4</sup> P. 18.

Make the World drunk, and then like *Aeolus*,  
 When he gave passage to the struggling winds,  
 I'll strike my Spear into the reeling Globe  
 To let it bloud; set *Babylon* in a blaze,  
 And drive this God of flames with more consuming fire.<sup>1</sup>

Alexander's physical condition where he lies racked by fever at the point of death might account for his conception of the Horses of the Sun:

. . . hot, their Mangers full of coals,  
 Their Mains are flakes of Lightning, curls of Fire,  
 And their red Tails like Meteors whisk about.<sup>2</sup>

But the torments of the tender passion hardly save such passages as the following:

Trembling, and horreur, pierce me cold as Ice.  
 Is she not well? what, none, none answer me?  
 Or is it worse? Keep down ye rising Sighs,  
 And murmur in the hollow of my Breast:  
 Run to my Heart, and gather more sad Wind;  
 That when the voice of Fate shall call you forth,  
 Ye may, at one rush, from the Seat of Life,  
 Blow the Blood out, and burst me like a Bladder.<sup>3</sup>

Fortunately excesses of this sort are not numerous; otherwise we should be tempted to agree with Lord Rochester in classing Lee "a hot-brained fustian fool"; or to deplore with Granville<sup>4</sup> "how little notice is taken of the noble and sublime thoughts and expressions of Mr. Dryden and what applause is given to the rants and fustian of Mr. Lee." However, it must be admitted that Lee possesses certain elements of strength: his heroics are exuberant and spontaneous, and there is a certain point to even his wildest flights. It is far superior to his preceding plays: it possesses more restraint, the figures are better conceived and more fittingly applied, and there is less of the grotesque. Compared with the next play to be considered, *The Rival Queens* is a paragon of excellence.

<sup>1</sup> P. 35. <sup>2</sup> P. 63. <sup>3</sup> P. 22 (Alexander speaking). <sup>4</sup> Preface to *Heroic Love*, 1698.

*The Siege of Babylon*<sup>1</sup>

On November 2, 1677, another play dealing with the fortunes of the incomparable Statira was licensed, and not long after the performance of Lee's *Rival Queens* at the Theatre Royal, was presented at the Duke's Theatre. This play, *The Siege of Babylon*,<sup>2</sup> by Samuel Pordage, opens the story of Statira where Lee closes it. In the epilogue to *The Siege of Babylon* Statira says,

At one House, I am, by Roxana, slain,  
But see, at this, I am alive again,  
And spite, of all her cruelty, and rage,  
I Live, am Queen, and Triumph, on the Stage.

The unscrupulous Roxana holds Statira captive in Babylon, and the plot is concerned with her rescue by the hero Oroondates and his friends. The play opens with a duel between Lysimachus and Ptolomey for the hand of Parisatis, a modification of the Lysimachus-Hephestion duel of the romance.<sup>3</sup> Oroondates, the hero of the play as of the romance, scales the wall of Babylon single handed and is captured. He is brought before Roxana, who confesses her love for him. He rejects her. She attempts to kill him but is so overcome by his presence that she cannot strike the blow.<sup>4</sup> She now

<sup>1</sup> The title-page of the first and only edition reads, "The Siege of Babylon As it is Acted at the Dukes Theatre. Written by Samuel Pordage, of Lincoln's-Inn, Esq; Author of the Tragedy of *Herod and Mariamne*.

Non tibi plus placeas, quia multis forte placebis;

Id specta potius, qualibus ipse places.—Manei. de Quat. Virt.

Licensed, Nov. 2. 1677. Roger L'Estrange. London, Printed for Richard Tonson, at his shop under Grays-Inn Gate next Grays-Inn-Lane, MDCLXXVIII."

<sup>2</sup> Published 1678. The British Museum catalogue lists but the one edition.

<sup>3</sup> Cf. also *The Rival Queens* and *The Rival Kings*.

<sup>4</sup> The hero of *Cassandra* has a presence so sublime that (cf. p. 551) when bound and in prison the fire in his eyes and marks of divinity on his face dismay the arm lifted against him so that it sinks without effect. In *Cleopatra*, Part II, p. 295, Caesario tells how his remarkable beauty causes the weapon of a furious woman to fall from her hand as she is on the point of killing him.



plots the death of Statira; and the details lead up to the chief scene in the play. This centers around a four-cornered situation, where Roxana threatens Statira with death; and Perdiccas threatens Oroondates, each being deterred by the threat of the other. Statira and Parisatis are put through a mock execution. Perdiccas, thinking Statira dead, releases the hero and helps him win the city. Roxana stabs herself, Perdiccas goes off to the wars, and Oroondates marries Statira. Such in brief is the main plot of the play. In all essential details it is the plot of the romance.

Pordage attempted to crowd into the play two full-fledged duplicating plots from *Cassandra*—the Lysimachus-Parisatis plot and the Oroondates-Thalestris plot. Neither Lee nor Bankes succeeded in handling one duplicating plot—the Lysimachus-Parisatis plot—to much advantage; and Pordage's failure in attempting two is not to be wondered at. These subplots are so faintly sketched that a reader unfamiliar with *Cassandra* would have great difficulty in following their hazy wanderings through the play. Their appearance at irregular intervals only furnishes unnecessary complications and confusion. The words of M.C. to his most Honoured Friend prefaced to "Four New Playes" by Wm. Killigrew (1666) might be very well applied to the plot of Pordage's play:

The whole Intrigue a Labyrinth, which you  
Through all the windings furnish with a Clue,  
By which the wandring Traveller is Ledde  
Through wayes past finding out but by your Thred  
The Plot and Scenes wrapt up in such disguise  
As when a fine Cloud darkens the bright skies.

Pordage has not to any considerable extent borrowed the phrasing of La Calprenède, although at times he paraphrases rather closely. The following parallel extracts from the

scene where the hero and heroine are threatened with death by their rivals will illustrate the nature of his indebtedness:

*The Siege of Babylon*

Act III, p. 32

*Roxa.* Ingrateful as thou art,  
thou shalt not dye  
Thy Life is safe enough, whilst  
I am by;  
For with my own, I will thy  
Life defend,  
And though thou hatest me,  
shew my self thy Friend.  
*Oron.* Since to *Statira* you 'ave  
such malice shown,  
You are to me most black, and  
odious grown:  
Ev'n *Perdiccas*, I love much  
more, than thee,  
And pardon, all his cruelties, to  
me,  
Because his care, and tender-  
ness I 'ave seen,  
In snatching, from thy Murth-  
'rous hands, my Queen,  
When you, with so much wrath,  
and Rudeness prest,  
That dreadful Javelin, 'gainst  
her tender Breast.

*Cassandra*

P. 554

Thou shalt not die, (said  
she) [i.e. Roxana] and as un-  
grateful as thou art, I'll defend  
thy life as carefully as mine  
own. I give thee but little  
thanks for that care, (replied  
*Oroondates*) and all the suc-  
cour I can receive from thee,  
cannot but be very odious to  
me, after having seen thee  
present that Javelin against the  
breast of my Princess: I love  
*Perdiccas* a great deal better,  
for all he is so much my Enemy;  
and for his tenderness of my  
Queen, I easily pardon all his  
cruelty toward me; . . . .

The style of *The Siege of Babylon* does not differ essentially from that of the earlier play founded on *Cleopatra*; it is simple rather than ornate, and direct rather than roundabout. There is no excess of figures of speech. Where figures are introduced, however, they are generally sustained through several lines as in the following passages, both drawn from the sea:

Madame, how like the Sea, when calm, you show,  
 So soft your aspect, and so smooth, your brow;  
 But once, this day, when you grew rough in Arms,  
 You seem'd to me, like the Wild Seas, in Storms.  
 The quiet Sea, does some soft pleasure yield,  
 But its great power, in Tempests is beheld,  
 His dreadful majesty, then best appears,  
 When he shoots up his Waves, to the bright Stars  
 You are more noble, in your dreadful Arms.  
 'Twas that fierce bravery, which I saw in you,  
 That only could, my untam'd Heart, subdue.<sup>1</sup>

and the following:

When the Sea's calm, the Air Serene, and clear,  
 The Ship before the Wind, each Buoy can steer.  
 But when the Winds, roar in their shatter'd shroudes,  
 When Heaven's bright face, grows terrible, with cloudes  
 And angry Seas, to moving Mountaines grow,  
 The Pilot then his skill, and Art does show  
 'Tis now, Cassander, you must show your skill,  
 And try, if you can save, as well as kill.  
 Now you must shew, your courage, and your care,  
 To every Guard, and every Watch repare:  
 Statira was belov'd, and you will see  
 Th' enraged Babylonians Mutiny:  
 They will revenge her Death, on you, and me.  
 If us, from threatening stormes, you now can save,  
 You shall enjoy, the Fortune, of the Brave.<sup>2</sup>

### *The Rival Kings*<sup>3</sup>

In the dedicatory preface to *The Rival Kings* Banks makes capital of his indebtedness to La Calprenède.

<sup>1</sup> Act I, scene 3, p. 15.

<sup>2</sup> Act IV, p. 46.

<sup>3</sup> Written by John Banks, 1677. The title-page of the first edition reads:

"*The Rival Kings: or the Loves of Oroondates and Statira A Tragedy.*  
 Acted at the Theater-Royal. Written by Mr. Banks.

Divesne Prisco natus ab Inacho,  
 Nil interest, au Pauper, & infima  
 De gente sub dio moreris,

Victima nil miserantis Orci.—HORAT. Lib. ii, Ode 3.

London, Printed for L. C. in Goat Court on Ludgate Hill, 1677."

The play is dedicated in high-flown language to the Right Honourable The Lady Katherine Herbert. Unless otherwise specified all page references are to this edition. The British Museum catalogue lists only this one edition.

I bring [he writes] in my behalf too the Conqueror of the World, to lay before your feet, the greatest Man that ever was, who, were he living, wou'd become a Rival to his dear Ephestion, and behold in your Person, as well the sweet, serene, and obliging innocence of Parisatis, as the more lofty and Imperial Graces of his Statira. This great Man, Madam, the Author of the famous Cassandra thought never to be equall'd, but in the person of the most exquisite of Lovers, him therefore he has raised in the Character of Oroondates, to be a Rival to the mighty Alexander in the Romance, and here I have brought him to be so in you, and the rather, because I prefer him to the likeness of the young, hopeful, and gallant Partner of your self, which I pray he may never cease to be, but early anticipate the extraordinary expectations of Mankind, and crown you with greater happiness then Fame and Fancy have yet created in the minds of the most Heroick Lovers. This, and whatever increases your felicity shall be the perpetual wishes of, Madame,

Your most Humble and Obedient Servant

JOHN BANKES

In the prologue Bankes again refers to *Cassandra*:

[The author]

Bids me remember ere you be displeas'd  
How with Cassandra's fam'd Romance ye were pleas'd  
How many nights 't has kept you long awake  
Nay and have wept for Oroondates sake.

It seems fairly evident that Bankes counted that the popularity of the romance would help create an interest in his play. So far as I know, all critics have accepted Bankes's statement of the case without further question. Langbaine hints vaguely that Bankes may have consulted Curtius and Justin,<sup>1</sup> although there is not the slightest basis for any such conclusion. But no one appears to have recognized any indebtedness to Lee. Bankes in his epilogue

<sup>1</sup> Langbaine's words are: "The play is founded chiefly on *Cassandra* a famed Romance in Fol. As to what concerns Alexander, I refer you to Curtius and Justin."



evidently anticipated that such indebtedness would be recognized and claims that his play was written a year before Lee's:

But justly tax the Poets want of sence.  
That after your lov'd Alexander dare<sup>1</sup>  
Bring this with all your likings to compare,  
A Play with scenes and Acting so admir'd  
As if the Souls they play'd had them inspir'd.  
So 'tis with her that has an ugly face,  
Proud of false charmes, and her affected grace,  
Sits by some cry'd up Beauty of the Town,  
And imitates each glance that's not her own,  
And when some Gallant from the Pit doth bow,  
O how she snatches it and court'sies low!  
The careless Beauty then sits by the while,  
Kills with a frown and raises with a smile;—  
Yet this excuse upon the Authors score,  
This though come last, was writ a year before.

a statement which contradicts Sidney Lee's explanation that "he was tempted by the success of Lee's *Rival Queens* to write a similar tragedy in verse, entitled *Rival Kings*." There are, however, some striking resemblances between the two plays, resemblances of such a nature that they could hardly result from coincidence.

Bankes opens the play with the presentation of the dissatisfaction among Alexander's generals at his treatment of certain of their comrades, a number of whom he has killed in fits of ungovernable rage. The names of these, the order of the presentation, and the method of handling the scene are the same as in Lee's account. This in itself would not be convincing proof as both Plutarch and La Calprenède give most of the material; but in two trifling details is found evidence of Bankes's familiarity with Lee's play. The first of these is Cassandra's account of how Alexander

<sup>1</sup> Lee's play was commonly known by its second title. *Alexander the Great*.

“struck me on the Face” the phrasing being identical in the two plays.

The second is the detail that Parmenio was stabbed *in his own garden or orchard*. This detail of the place is not given by Plutarch or La Calprenède but was added by Lee as an effective touch, and enlarged upon by Bankes, who makes a good deal of the fact that Parmenio was thus treasonably slain in his own garden. At the close of the play, in Alexander’s death scene, Bankes imitates Lee in giving to Alexander delirious visions of battle. The phrasing is not the same, but the resemblance is unmistakable.<sup>1</sup>

*The Rival Kings*, p. 50

See, see the Battailles Joyn-  
Beat, beat the Drumes,  
*Bucephalus* inrag’d he  
Champs and foames;  
*Darius* with his hooked  
Charriots comes.  
Wheres old *Parmenio*?  
Let more Trumpets sound;  
How his proud horse does  
beat the fearful ground!  
Haste, haste—*Ephestion*’s rout-  
ed in the wing,—  
Now, now they have inclos’d  
him in a Ring—  
Heark how they shout and clap  
their hands for joy,  
The Gods have ravish’d  
my beloved Boy!

*The Rival Queens*, p. 63

Sound, sound, keep your Ranks  
close, ay now they come;  
O the brave dinn, the noble  
clank of Arms!  
Charge, Chargè apace, and let  
the *Phalanx* move.  
*Darius* comes,—ha! let me in,  
none dare  
To cross my fury;—*Philotas*  
is unhors’d; Ay ’tis *Darius*,  
I see, I know him by the spark-  
ling Plumes,  
And his Gold Chariot drawn  
by ten white Horses:  
But like a Tempest thus I pour  
upon him.—  
He bleeds, with that last blow  
I brought him down  
He tumbles, take him, snatch  
the Imperial Crown.  
They fly, they fly,—follow,  
follow,—Victoria, Victoria,  
Victoria,—O let me sleep.

<sup>1</sup> The speech was burlesqued by Durfey in *The Richmond Heiress*; cf. below, p. 158.

In other places throughout the play there are echoes from Lee as, for instance, the following:

*The Rival Kings*, p. 43

Alex. The hand that from my  
Bosom pul'd a Dart  
Ne're felt me tremble with the  
sudden smart;

*The Rival Queens*, p. 49

Alex. When from my reins the  
Javelin's head was cut, . . .  
Did I tremble?

That Bankes rather than Lee was the borrower seems perfectly clear. There is no evidence that Lee saw Bankes's play before writing his own, whereas Bankes admits a knowledge of Lee's before he published his own. Aside from this, however, there is further evidence pointing to the same conclusion. His assignment of the chief rôle to Alexander was a blunder due to Lee's influence. A brief synopsis of the plots will help to establish this point. In *La Calprenède's* romance, Oroondates, the hero, in a night attack on the Persians invades the tent of Statira, daughter of Darius, and falls desperately in love with her at sight. Later he goes in disguise to the Persian court and wins her favor. She is, however, deceived by a rival into believing him false, and marries Alexander. Disguised as a gardener, Oroondates visits Statira now the wife of Alexander and is spurned. He rescues Alexander from drowning, and later resists the temptation to kill him when easy opportunity offers. Banished from Statira's presence he languishes in sickness for two months; then setting out to kill Alexander he hears that his rival is dead and that Statira has been executed. The romance from here on is concerned with the rescue of Statira who, it later appears, is still living.

Here it would seem is abundant material for an exciting play. This is what Bankes did with it:

Alexander having conquered Persia falls in love with the daughter of the ruler, but is scorned by her, she being in love

with Oroondates. Oroondates visits Statira and is discovered by Alexander, who puts him under guard, but later generously pardons him and restores him his freedom and kingdom. Alexander further invites him to attend his wedding with Statira on the morrow. Before the morrow, however, Alexander is poisoned and Oroondates gets Statira. The part of Oroondates is purely a filling in part; he does absolutely nothing except wait around for the time when the heroine is to be awarded. Alexander holds the center of the stage from the beginning to the close. He is drawn elaborately in shifting moods: now controlled by fiery love, now by impetuous, ungovernable fits of temper. He is presented as noble and forgiving and above taking unfair advantage of a rival. The whole of the last act is concerned with his death, and the play closes not with a prophecy of happiness for Oroondates but of revenge for the death of Alexander.

About the only resemblance between the plots of the play and the romance is in the central situation. Alexander is in love with Statira, who is in love with Oroondates, and even this requires modification, for in the romance Statira is married to Alexander and faithful to him until death. How a dramatist who was familiar with *Cassandra* could overlook such dramatic scenes as Oroondates coming upon Statira asleep, or disguised as a gardener, or hanging over the sleeping Alexander sword in hand, is difficult to conceive. Evidently he was dazzled by the success of the play of his contemporary. If he did not write the play under Lee's inspiration he certainly vigorously revised it after Lee's play came out.

In the subplot as well there is indication of Lee's influence; Bankes imitates Lee in making Parisatis in love with Lysimachus; in *Cassandra* she prefers Hephestion, and



remains faithful to him until he dies of a surfeit. Bankes is original in his account of the rescue of Parisatis from the devouring flames and in making Hephestion die at the hands of Lysimachus. It is interesting to note that neither Lee nor Bankes makes effective use of the subplot. In *The Rival Queens* it has little bearing on the principal plot, but rather distracts attention; in *The Rival Kings* although it is a duplicating plot it overshadows the principal plot; Lysimachus is more of a hero than Oroondates. Although both adopted La Calprenède's machinery, neither knew how to manage it.

Bankes's style is that of one who has given his nights and days to the reading of contemporary heroic plays like Lee's rather than of La Calprenède's romances. He outdoes Lee in bombast and fustian, but it is with great effort. In the dedicatory preface to the Right Honourable The Lady Katherine Herbert he complains:

How hard is it then for a young Writer to please this delicate Age, wherein every year the Wits study the fashion of Language to refine, and alter it, as they do their Cloathes; and true it is, that 'tis another thing to write the sence and speeches of Heroes that are dead, and make 'em speak as we please, govern'd by our fancy, then it is to reach the minds of those illustrious Persons that Poetry is forc'd to choose to be above its judges, the Patrons of Wit.

A few specimens of his up-to-date garments will give a sufficiently accurate idea of their cut and finish. The costume flashes and sparkles with tinsel scintillations: the gorgeous splendor of the sun, the glitter of stars, the gleam of gems and gold, the sparkling flashing brilliance of the light upon the waters dazzles the sight.

Where'er Alexander comes "he fills the Skye with light," "clad in Armour made of shining Gold," he shoots "like a

Star" into a town, or "like a flaming horror o're the World 'e Darts," and "like a flaming Beacon he does fright Tame Nations."

Parisatis is described as:

Some dazzling Constellation from the Skye!  
Sure 'tis the rich Vermillion that does grace  
The evening Sun sent t' adorn this place,<sup>1</sup>

She out-dazzles flames; as in the scene where Lysimachus rescues her:

Where I beheld this Goddess on the floor,  
Yielding to flames, that did her eyes adore  
In a dark swoond, and yet her form so bright  
Her glorious beauty dazzl'd all the light.  
I took this sacred burthen in one arm,  
And with the other scattered every harm;  
The Fire recoil'd, and hung upon the wall,  
Bowing its conquer'd head, and down did fall:  
Like the bright Taper, it did soon decay,  
That lost its splendor at the sight of day.<sup>2</sup>

and again:

Her soul appears all glorious as her face,  
A shining Jewel in a Chrystal case.<sup>3</sup>

The sort of pathetic fallacy included in the next to the last passage quoted is thoroughly characteristic of Bankes's style; the passage first quoted describing Parisatis continues:<sup>4</sup>

Heark, how the Air with Gentle murmur steals,  
To catch the Odour on her Lips, that dwells,  
More sweet than Breath, sent from the Couslips Bed,  
Or fragrant Banks with purple Violets spread.<sup>5</sup>

<sup>1</sup> P. 20, beginning of Act III.

<sup>2</sup> P. 4.

<sup>3</sup> Act III, p. 24.

<sup>4</sup> P. 20.

<sup>5</sup> Cf. *Twelfth Night*, opening lines.

and a little farther on:

Look back, O beauteous daughter of the spring,  
Whose divine presence, whiles these walks she treads  
Makes chearful Birds with welcome *Carrols* sing,  
And drooping flowers hold up their grateful heads.

*Love's Triumph*<sup>1</sup>

In 1678, Oroondates and Statira were forced again from the peaceful shades of their happy retirement to throw themselves at the princely feet of Her Highness The Most Illustrious Mary Princess of Orange.<sup>2</sup> The play thus

<sup>1</sup> "Loves Triumph or The Royal Union: A Tragedy. Written By Edward Cooke Esq; And Dedicated To Her Highness The Princess of Orange.

. . . . amicus dulcis, ut æquum est,  
Cum mea compenset vitilis bona: pluribus hisce  
(Si modo plura mihi bona sunt) inclinet: amari  
Si volet: hæc lege, in trutina ponetur eadem.

—HOR. *Serm. Satyr.* 3.

London, Printed by Thomas James, and are to be sold by him at the Printing-Press in Mincing-lane, and William Leach at the Crown in Cornhill. MDCLXXVIII."

<sup>2</sup> The Epistle Dedicatory. To Her Highness The Most Illustrious Mary Princess of Orange reads:

" . . . Be pleased then to receive this Poem (an absolute stranger to the world, being never yet seen upon the publick theatre) with that generosity and grace you are always ready to bestow upon the unfortunate and fair: and such your Highness knows were Oroondates and Statira, who now being forc'd again from the peaceful shades of their happy retirement, do throw themselves at your princely feet, with the reverence and humility of idolaters, devoutly begging their Protection might be in your Highness' umbrage as in the only place where they can best be secured from the envy, if I may not venture to say, malice of persecuting censors."

The author proceeds to describe the Duchess in true heroic style:

"There is in Your Highness' looks, such a shine and lustre of beauty, as is not to be resembled by anything below a divinity; and as the brightness and glory of it, like the sun, delights and refreshes the eyes of all mankind; so also you have mixt with it such a fierceness and grand air of majesty, that, like a divinity too, you cannot be beheld without fear and trembling."

After continuing for some time in this vein, he turns to the description of her husband, truly a veritable Artaban or Oroondates:

"He is so God-like in his vertues, and all his actions; a prince of such dazzling brightness in his glory and renown, as it is impossible to be exprest, except we set down whatever is accounted excellent, and that he is. A Prince that knew how to conquer, before the world could reasonably imagine he was capable of wielding his sword. His countenance is so martial that it plainly expresses the great courage he hath, not to know what fear is in himself; and yet can strike a general dread and consternation in others; so that he needs not be obliged to the use of arms to conquer his enemies, for he can easily

dedicated, Edward Cooke's *Loves Triumph*, was never acted, and only one edition was ever published. The play opens with Roxana's discovery that Statira, whom she had seen put to death, still lives, protected by Perdiccas. The plot follows in detail that part of *Cassandra* dramatized by Pordage except that the Artaxerxes-Berenice plot is substituted for the Orontes-Thalestris plot.

The play is a close dramatization of *Cassandra*; there is hardly a speech of any length that is not a paraphrase. There are a few short scenes of a few lines each not taken from *Cassandra*.<sup>1</sup> But in all the other scenes the details are the same and in most of the scenes the words are closely paraphrased.<sup>2</sup> In one place at least he has followed the romance word for word, where he gives Roxana's letter to Oroondates.<sup>3</sup> A few parallel passages will show how faithfully Cooke rendered the romance:

Perdiccas urges that Oroondates be freed. Roxana opposes it.

*Loves Triumph*

Scene V, p. 6

*Perdiccas* (speaking to Roxana):  
Madam, I think their satisfaction must  
Not be despised, but given them,  
'tis just.

*Cassandra*

P. 541

[*Perdiccas* speaking:]  
It is just, said he, that Oroondates should be given you, and though you very well know by the confession I make you of

gain the victory over them when ere he pleases but to employ the terror of his looks. But yet withal, he has such grace-full and winning charms, as none is able to behold him without admiration. Such justness and regularity is in his shape and meen, such sweetness in his motions, and such a generous condescension in all his ways; that he does not so much make to himself slaves by the force of his valour, as he does cause all hearts to become tributary to him by his obliging and familiar address."

<sup>1</sup> Act III, scenes 1, 2, 4, and 5; Act IV, scene 6; Act V, scenes 1, 2, 3, 4, 5, 6, and 7.

<sup>2</sup> This is true of Act I, scenes 3, 5, 8, and 9; Act II, scenes 1, 2, 7, 8, 9, 10, 11, and 12; Act III, scenes 9 and 10; Act IV, scenes 1, 2, 3, 8, and 9; and in Act V, scenes 8, 10, 11, 12, 13, 14, and 15.

<sup>3</sup> Act II, scene 11.



*Loves Triumph*

And though you knew how  
 much my int'rest does  
 Decline his freedom, and his  
 fetters choose;  
 Yet is their Virtue and high  
 Merit such,  
 To grant all they can ask is not  
 too much.

Roxana proposes that Statira be given up in place of  
 Oroondates:

She would as weak before our  
 walls appear,  
 As now she does, being your  
 close prisoner  
 But Oroondates is a Scythian  
 born  
 And one our Absolute defeat  
 has sworn:  
 The greatest of our enemies will  
 be,  
 And we are ruin'd, if we set  
 him free.

Seleucus exasperated at this speech breaks in:

P. 542

Do you no more our services  
 regard?  
 Are slights for loyalty the due  
 reward?  
 Is it because among the dead  
 we lay,  
 Mangled with wounds, and  
 neer as cold as they;  
 Whilst those, who now dispose  
 of us, did flie,

*Cassandra*

my love, how great an interest  
 I ought to have in detaining  
 him, and what damage I shall  
 receive by his liberty; I'll lay  
 aside the consideration of my  
 own repose, etc.

Besides she's a woman, as  
 weak without our Walls as in  
 our Prison; . . . but Oroon-  
 dates is a Scythian that has  
 taken arms for our destruction  
 . . . moreover he is the greatest  
 and most terrible of your ene-  
 mies, so that you cannot set him  
 at liberty without contributing  
 to your ruin.

What (said he with a louder  
 voice than ordinary) is it thus  
 you use us after what we have  
 done for this party? and have  
 you so soon forgotten that we  
 have preserved the glory of  
 it by our Actions; is it because  
 we were left among the dead  
 all mangled with wounds, while  
 those who now dispose of us  
 sought their safety behind our  
 Walls?

Oroondates receives a letter:

*Loves Triumph*

My Lord!

You are permitted to see my Rival, according to your desire, but it is not meant you should make use of the favour to the Ruin of those who grant it you. It is in your power to turn it to your advantage, if you use it as prudence would advise you; and in counselling Statira not to think of you any more: You ought to receive the counsel she will give you to loose all thoughts of her. This is the way you ought to follow, if you love her life since it shall merely depend upon the success of this Enterview.

ROXANA

*Cassandra*

My Lord!

You are permitted to see my Rival, according to your desire, but it is not meant you should make use of the favour to the Ruin of those who grant it you. It is in your power to turn it to your advantage, if you use it as prudence would advise you; and in counselling Statira not to think of you any more: You ought to receive the counsel she will give you to loose all thoughts of her. This is the way you ought to follow, if you love her life since it shall merely depend upon the success of this Enterview.

ROXANA

The characters are faithfully reproduced; indeed here as in the plot the author seems to take it for granted that his audience is familiar with *Cassandra*. He follows La Calprenède's phrasing so closely that it is hard to identify his own style. The verse is stiff and labored, utterly lacking in ease and grace. Occasionally we get a glimpse of what he can do in such passages as the following where he has cut loose from the parent wing and ventured a few flights on his own pinions:

Ye mighty Powers! how subtle are your wayes!  
How are they all encircled in the Rayes  
Of richest Mercies!  
As glistring Stars which oft obscur'd we find,  
Yet still remain the same the clouds behind.<sup>1</sup>

Act II, scene 12, p. 26.

Again:

'Tis true but then when Angry heaven shrouds  
 Its glory up in dark and sullen clouds,  
 We ought to fear least from those clouds should break  
 Such storms as may a fatal vengeance speak  
 And now my Oroondates is in armes  
 Nothing but tears can give me pleasing charmes.<sup>1</sup>

Or this, which reminds us of Banks:

I'll act the Phaeton of my Mrs Eyes,  
 And with her Rayes I'll fire their Pallaces,  
 And make one Comet of the spacious skies.<sup>2</sup>

He had great difficulty in finding rhymes for his couplets. Such rhymes as esteem, him; queen, win; declare, fear; him, sublime; give, leave, greet the reader on every page, showing the extremity he was put to.

### *The Young King*<sup>3</sup>

The year following *Loves Triumph* there appeared at Dorset Garden Mrs. Behn's *The Young King*.<sup>4</sup> This play is founded on one of the most interesting of the minor histories in *Cleopatra*, the story of Alcamenes and Menalippa.<sup>5</sup> The main plot of the play follows the story as told by La Calprenède in all essential details.

<sup>1</sup> Act I, scene 7, p. 9.

<sup>2</sup> Act IV, scene 1, p. 39.

<sup>3</sup> *The Young King* was first published 1683. Unless otherwise specified the page references are to this edition. The title-page reads: "The Young King; or, the Mistake. As 'tis acted at his Royal Highness The Dukes Theatre. Written by A. Behn. London: Printed for D. Brown, at the Black Swan and Bible without Temple-bar. T. Benskin in St. Brides Church-yard Fleet-street, and H. Rhodes, next door to the Bear-tavern near Bride-lane in Fleet-street. 1683." Another edition was published in 1698.

<sup>4</sup> Genest (Vol. I, p. 273) assigns the performance to the latter end of 1679 on the basis that the "Epilogue is said to have been spoken at the Duke of Yorks second exile into Flanders." The play was written several years before; it was the first of the plays written by this ingenious author.

<sup>5</sup> William Mears in his *Catalogue of Plays* (1713) mentions a tragedy called *Alcameses and Menalippa*, and ascribes it to William Phillips. I have been unable to see a copy of this play.

Thersander the son of the King of Scythia, disguised under the name of Clemanthis, visits the kingdom of the hostile King of Dacia. Among the Dacians he wins a wonderful reputation for valor, among other exploits saving the life of the general of the army. One day, sleeping near a murmuring spring in a beautiful grove, he is discovered by Cleomena, the lovely Princess of Dacia. He opens his eyes to this lovely vision and leaves his liberty at her feet. From now on he is willing to follow her "to th' utmost bounds of the Universe." She too falls in love but disdains him as he seems to be of low station. The "General" whose life the hero has saved is less particular and offers the hero his daughter in marriage. Cleomena although disdainful becomes jealous of this daughter and banishes the unhappy Clemanthis. Thersander in his own character—and unrecognized by the Dacians as Clemanthis—enters, on the Scythian side, a battle against the Dacians; he saves his father's life and turns the tide of the battle in favor of the Scythians.

He can no longer live outside the presence of Cleomena and again as Clemanthis he visits the Dacian court. The Dacians challenge Thersander to single combat, and select as their champion Clemanthis. Thus it happens that our hero faces a combat with himself. Nothing daunted, he selects a friend to represent himself as Clemanthis and he in the person of Thersander is to capture the pseudo-Clemanthis, the understanding being that neither is to be injured. This highly satisfactory program is broken into by an unforeseen difficulty: the friend representing Clemanthis is killed by rivals for the hand of Cleomena. Cleomena thinking that Thersander is the party guilty of the death of Clemanthis, and herself being trained in arms, enters in the armor of Clemanthis the arena against Thersander.



Thersander wounds Cleomena and discovers her identity, but she recognizes in him only the slayer of her lover. She is set free and the King of Scythia proposes that the two nations be united by the marriage of Thersander and Cleomena. Cleomena is horrified at the proposal. In disguise she penetrates the Scythian lines and stabs Thersander. As he is dying he implores a visit from Cleomena; she yields at the last moment and discovers in Thersander her lover whom she has thought dead. She confesses her love to him, and he recovers.

To this main plot from *Cleopatra*, Mrs. Behn added two subplots not from La Calprenède: a supporting plot built up around the friend killed as Clemanthis, and a rather coarse semi-comic plot based on the character of Orsames a young man who has never seen a woman.<sup>1</sup> In addition to the characters so introduced there are a few characters not from *Cleopatra*, but none of importance—the fop-courtier, a sort of Sir Andrew, might be noticed. But the principal characters are taken bodily from the romance.

The characters and the situations and the incidents are sufficiently familiar to the reader by this time to call for no further comment. There are however in the plots some new combinations, and a sprinkling of novelty such as to give it spice and interest. The story as told by La Calprenède is one of the most dramatic of his minor plots and very vividly presented. Mrs. Behn found the material so well suited to her purpose that the task of play writing was reduced to cutting the lines and putting them into blank verse. A few passages will illustrate the process.

The Heroine discovers the hero asleep in a grove, his plumed cap lying near by:

<sup>1</sup> Almanzor in *Polexander* is raised in the same ignorance.

*The Young King*, I, ii, p. 8

✓ *Cleo.* Must this be he must kill  
the King of *Scythia*?

For I must lay no claim to any  
other:

Grant, Oh ye Gods, who play  
with Mortals thus,

That him for whom ye have  
design'd your Slave,

May look like this Unknown,  
And I'll be ever grateful for the  
Bounty.—

But these are vain imaginary  
joys.

*Cleopatra*, Part II, p. 128

[*Men.*] Is this he, to whom the  
Gods have destined the ruine  
of the King of *Scythia*? . . . .

If it please the Gods (con-  
tinued she) that he for whom  
heaven and my fortune reserves  
me, resemble this Unknown,  
how much shall I be obliged to  
their bounty? But alas (pur-  
sues she with a sigh) I feed  
upon vain imaginations.

The hero awakes and, seeing her, addresses her:

✓ *Ther.* Great Goddess, pardon  
an unlucky Stranger,

The errors he commits 'gainst  
your Divinity,

Who, had he known this Grove  
had Sacred been,

He wou'd not have prophan'd  
it by his presence.

[*Alc.*] Great Goddess, said  
he, pardon to a stranger the  
errour he may have committed  
against your Divinity; had I  
known this sacred place, I  
would not have prophan'd it  
by my presence.

P. 8

✓ *Cleo.* Rise, Sir, I am no Deity;  
Or if I were, I cou'd not be  
offended

To meet so brave a man

*Ther.* Can you be mortal!

What happy Land contains  
you? Or what Men

Are worthy to adore you?

*Cleo.* I find you are a stranger  
to this place,

You else had known me to be  
*Cleomena*.

P. 129

[*Men.*] I am no Goddess, or,  
if I were, I could not be dis-  
pleased to meet you:

[*Alc.*] What Land can con-  
tain her; or what men are  
worthy to adore her!

[*Men.*] . . . . and were you no  
stranger . . . . you had possibly  
known the Princess Menalippa

*The Young King*

✓ *Ther.* The Princess *Cleomena!*  
my mortal Enemy!

*Cleo.* You seem displeas'd at  
the knowledge of my name;  
But, give me leave to tell you,  
yours on me  
Wou'd have another Sense.

*Ther.* The knowledge of your  
Name has not displeased me;  
But, Madam, I had sooner  
took you for

The Sovereign of the world than  
that of *Dacia*;

Nor ought you to expect less  
adoration

From all that World, than those  
who're born your Slaves;

—And amongst those devout  
ones number him,

Whose happy Fate conducted  
to your Feet,

And who'll esteem himself more  
fortunate,

If by that little service he had  
rendered you,

*Clemanthis'* Name have ever  
reach'd your Ear.

*Cleopatra*

. . . . Menalippa, his mortal  
enemy.

[*Men.*] I know not (said she)  
whether the knowledge of my  
name hath given you any dis-  
pleasure, but I should be very  
glad to learn yours.

[*Alc.*] the knowledge of your  
name hath not surprized me  
. . . . I should rather take  
you for the Sovereign of the  
Universe, than the Princess of  
*Dacia*; and you ought not to  
expect less homage from all  
men, than from those who are  
born your subjects; and  
amongst the most humble  
adorners of those marks of Di-  
vinity, which appear visible  
in you, you may number him  
whom his good fortune hath  
conducted to your Feet, and  
who will esteem himself exceed-  
ing glorious if that little service,  
by which he hath endeavored  
to render you, the name of  
*Alcimedon* hath arrived at your  
ears.

And so the scene runs, closely paraphrasing the scene in  
the romance. Mrs. Behn has also copied her landscape  
from La Calprenède.

*The Young King*, II, iii,  
pp. 20+

*Cleo.* Look *Clemanthis*—on  
yonder tuft of Trees,

*Cleopatra*, Part II, p. 132

The Princess shewed him a  
Spring, encompassed with some

*The Young King*

✓ Near which there is a little murmuring Spring,  
 From whence a Rivolet does take its rise,  
 And branches forth in Channels through the Garden;  
 'Twas near a place like that where first I saw *Clemanthis*.

*Ther.* Madam, be pleas'd to add, 'twas also there  
*Clemanthis* left his Liberty at the Feet  
 Of Divine *Cleomena*;  
 And charg'd himself with those too glorious Chains,  
 Never to be dismiss'd but with his Life.

*Cleo.* Stranger—before I punish thy Preseumption,  
 Inform me who it is that has offended:  
 Who giving me no other knowledge of him,  
 Than what his Sword has done—dares raise his eyes to me?

*Cleopatra*

Trees, from whence a Rivulet took its rise, branching forth in many channels, through the Garden. It was (said she) near such a place as this that I first saw *Alcimedon*;

. . . . and you may add, Madam, replied *Alcammes*, 'Twas in that place, that *Alcimedon* left his liberty at the feet of the divine *Menalippa*, and charged himself with those glorious Chains which he will carry to his tomb.

Stranger, said she, if I behold thy boldness with rigour, I should judge it worthy of punishment, . . . . first let her know who is this audacious man, that without giving us any other knowledge than that of his Sword, dares lift his eyes to the Princess of *Dacia*.

In her character presentation Mrs. Behn sticks closely to La Calprenède's interpretation. Note her presentation of the jealous rage of the heroine:<sup>1</sup>

<sup>1</sup> Note also in the speech of the heroine when she discovers her supposed lover dead (III, iv; *Cleopatra*, Part II, p. 155) and the hero's speech when he discovers he has been fighting against the heroine (*The Young King*, IV, ii; *Cleopatra*, Part II, p. 157). The heroine's letter to the hero in answer to his proposal (*The Young King*, IV, v, p. 153) is patched up from lines taken from the letter in the romance (*Cleopatra*, Part II, p. 165). The trial of the heroine for her murderous assault on the hero (*The Young King*, V, 1), follows closely



*The Young King*, II, 4, p. 26

'Twas but even now, he lov'd  
me with such Ardor;  
And he, who promis'd me the  
Crown of *Scythia*  
Dars't thou become unjust, un-  
grateful Stranger!  
Who having rais'd thy Eyes to  
*Cleomena*  
Would sacrifice her to another  
Mistress:  
Traitor—hast thou the impu-  
dence to appear before me,

*Cleopatra*, Part II, p. 138

. . . . this man who late  
loved me with so much ardor  
. . . . he who promised to  
Crown me Queen of *Scythia*,  
should be no other than a De-  
ceiver . . . . who having lifted  
his eyes to Menalippa . . . .  
would now sacrifice her to  
Barzana's Daughter? Traytor,  
hast thou the impudence to  
present thy self before me?

the scene in the romance (*Cleopatra*, Part II, pp. 170+). The reconciliation scene duplicates that of the romance:

*The Young King*, V, 4, p. 59

*Cleo. Thersander*, I am come to beg  
thy pardon,  
If thou art innocent, as I must be-  
lieve thee,  
And here before the King to make  
confession  
Of what I did refuse the Queen my  
Mother.  
Know then, I lov'd! and with a  
perfect passion,  
The most unfortunate of men,  
*Clemanthis*.

His Birth I never knew, but do be-  
lieve  
It was Illustrious, as were his  
Actions;  
But I have lost him by a fatal  
accident,  
That very day he should have fought  
with you.

*Ther.* No, I shall never complain of  
*Cleomena*

If she still love *Clemanthis*.

*Cleo.* There needs no more to make  
me know that Voice.

Oh stay, this joy too suddenly sur-  
prizes . . . .

Oh, my *Clemanthis*! do I hold thee  
fast?

*Cleopatra*, Part II, p. 177

[*Alcamenes*] I come to make that  
reparation which I owe to you if  
you are innocent . . . .

I will make a confession of that  
before the King . . . . which I re-  
fused to confess . . . . to my own  
Mother . . . . I have loved with an  
innocent affection the valiant *Al-  
cimedon*.

His birth was never known to me,  
though I am not ignorant that it  
was of the most illustrious amongst  
men; . . . . I have lost him by a  
dismal accident, on that day he  
should have fought with you.

*Alcamenes* cannot complain of  
*Menalippa's* cruelty, if *Menalippa*  
still loves her *Alcimedon*. He spake  
only these few words and there  
needed no more to make *Menalippa*  
know the beloved voice of *Alcimedon*

. . . . .  
Throwing her arms about his neck,  
. . . . *Alcimedon*, said she!

It would be impossible to follow a source so closely as does Mrs. Behn without catching some of the style. And in some of the places where she uses her own invention we find passages like the following in La Calprenède's vein. Urania describes Amintas:

A tempting Face and shape:  
A Tongue bewitching, soft, and Breath as sweet  
As is the welcome Breeze that does restore  
Life to man half kill'd with heat before:  
But has a Heart as false as Seas in Calms,  
Smiles first to tempt, then ruins with its Storms.<sup>1</sup>

Whatever the reason, there was for nearly two decades a dearth of heroic plays. In 1695, however, Lee's *The Rival Queens* was revived with great magnificence and in the next two years appeared two plays taken from La Calprenède. These were *The Neglected Virtue*, 1696, and *The Unnatural Brother*, 1697.

*Neglected Virtue, or The Unhappy Conqueror*<sup>2</sup>

No author is assigned. Mr. H[ildebrand] Horden, who wrote and spoke one of the prologues, in a prefatory note dedicating the play to the Honourable Sir John Smith, Baronet, admits responsibility for the publishing of the play, but modestly assigns the authorship to a friend. No one, however, can read the preface without leaning strongly to the opinion that Mr. Horden himself is the friend referred to. In the first place, the play was not very successful and was severely attacked by the critics; and there was accordingly little glory to be gained by coming forward as the author. In the second place, Horden writing of "those

<sup>1</sup> Act I, scene 1, p. 4.

<sup>2</sup> The title-page reads: "Neglected Virtue: Or, The Unhappy Conquerour. A Play, Acted at the Theatre-Royal. By His Majesty's Servants. London: Printed for Henry Rhodes in Fleet Street, Richard Parker, at the Royal-Exchange, Sam Briscoe, the Corner Shop of Charles-street, in Russell-street, Covent-Garden, 1696."

wide-mouth'd Curs, the Criticks," says, "But since they have had their Ends in running it down, 'tis under the Shelter of your Name I desire a poor maim'd Thing, that did its best to shew them Sport, may lye secure from farther danger." A friend might thus violently assail the critics, but it is highly improbable that a friend would speak so deprecatingly of the play as to call it a "poor maim'd Thing."<sup>1</sup>

The main plot of *Neglected Virtue* is based on one of the supporting plots of *Cleopatra*, namely, that of Artaban and Elisa. The play has a rather weak subplot<sup>2</sup> intended to furnish some comic elements related to the main plot very slightly. The main plot opens with the account of a battle between the Medes and Parthians, fought by Tigranes, king of the Medes, to win Alinda, daughter of Phraates, king of the Parthians. Artaban, the hero, has been banished because having won great victories for the Parthians he has the insolence to ask for the hand of Alinda. Checking his resentment he comes to the aid of Phraates in the nick of time to save him from defeat at the hands of Tigranes.

To this point the play follows the plot as given by La Calprenède. Now, contrary to the romance, Phraates of the play yields temporarily to the suit of the hero. The action is straightway brought back into the lines of the romance through a false oracle,<sup>3</sup> which sets Phraates against the marriage of his daughter to Artaban; as in the romance

<sup>1</sup> John Mottley, in his "List of all the English Dramatic Poets" (appended to Whincop's *Scanderberg*, printed London, 1747) assigns the play to Horden, although on just what basis he does not state.

<sup>2</sup> The comic subplot is from Fletcher according to the revised Langbaine (cf. p. 165, 1699 ed.; cf. also Genest, II, 83).

<sup>3</sup> The oracle is worked up by the Queen who has fallen in love with Artaban. This situation of an unscrupulous queen in love with the hero is a conventional one in the romance and heroic plays. Cf. *Cassandra*, *Cleopatra*, *Pharamond*; *Aurengzebe*, *The Indian Emperor*, *The Indian Queen*, *Alcibiades*, *Don Carlos*, etc.

Alinda is promised to Tigranes, and Artaban is banished. In both the play and the romance Artaban attacks and kills one of the guards, and being captured grows insolent. The King offers him his life as a reward for his services. Artaban rejects the offer and by boastful threats spurs the King on to take his life. He is again banished. He furiously desires to take up arms against Phraates but is restrained by a promise he has made not to fight against the father of the heroine. At the risk of his life he returns to see Alinda. Here the author of the play takes final leave of the plot of the romance. La Calprenède brings the hero and heroine together in a happy conclusion. All the chief characters of the play meet with violent death: Artaban kills Tigranes, Memnon kills the King and the Queen, the heroine poisons herself, and the hero falls upon his sword.<sup>1</sup>

With the exception of the Queen and Memnon the characters of the play are taken from *Cleopatra*.<sup>2</sup> The bright-eyed heroine Alinda is thus described by Artaban:<sup>3</sup>

Thou art all Goodness, perfect Charity;  
Nor does the Aethereal Maid that bears that Name,  
With half thy Beams, and brighten'd Beauties shine;  
Oh! I cou'd look, and love, and gaze, and live.  
And bask my self within these Rays for ever:  
Thy Eye's my Sphere of Light, thy Breast my Globe;  
My Garden's in thy Face, and in thy Heart my Love.<sup>4</sup>

She is courageous and faithful in adversity and most beautiful when in tears (Act IV, scene 2, p. 30):

<sup>1</sup> In making the conclusion tragic he was following the precedent set by Lee, who ends nearly all his plays in tragedy. Note especially the endings of *Gloriana*, *Mithridates*, and *Caesar Borgia*; cf. also the endings of Otway's *Alcibiades* and *Don Carlos*, Tate's *Loyal General*, etc.

<sup>2</sup> Elisa of the romance is given the name Alinda; but the other characters as Phraates, Artaban, Tigranes, etc., retain the names given in *Cleopatra*.

<sup>3</sup> Act II, p. 18, first edition.

<sup>4</sup> For a good burlesque picture of this kind of description see frontispiece to



Whilst from her Eyes those Diamond quarries run,  
 The teary Streams that Dew'd her Rosal cheeks,  
 Which as they fell bending to kiss her Lips,  
 Her sighs drove back, to seek their Grave below.

The Queen of Sorrow ne'er was Dressed like her,  
 So beautifull she seem'd, so full of Grace  
 Amidst her griefs, she might have charm'd a God.

Sorel's *Berger extravagant*. Written on the fly-leaf of the edition before me is the following description:

JOHN BUCKNALL

The Extravagant Sheperd's Rhapsody on his Paragon of Beauty.  
 See Frontispiece.

How shall I describe my Beauteous Fair,  
 Net Work, the Tresses of her Silken Hair.  
 Each Locke, attracting, strongly doth impart  
 As if from every Plat there hung a Heart.  
 Upon her forehead is Urchin Cupid's Seat,  
 Her Eyebrows, like her coral Lips, bid Fools Retreat.  
 Her killing Eyes, the Radiant Sun outshines,  
 Roses and Lillies on her Cheeks Combines.  
 Her teeth, like Rows of Precious Pearls appear.  
 Her Breasts, like Globes, that Monarchs would endear.  
 Her Balmy Lips enflames the Lovers sign  
 Her Neck, a Pillar of fairest Ivory  
 Her Bosom is Love's Paragon to see;  
 Which draws the Curtain, fringed with Vanity.  
 Whatever Nature unto Me has freely Giv'n  
 As free I'd yield, as I received from Heav'n  
 Her Image is a Pattern for the Lover's Praise.  
 Oft Flies are Burnt within the Candles blaze  
 So to Conclude and make the most of Time  
 Let Critics, feeling Read, and mend the Rhyme.

T. H. THOMPSON

ST. JAMES WESTMINSTRE,  
 J. B. July, 1813

The prologue to Thomas Duffet's *The Empress of Morocco* is a similar burlesque:

As when some dogrel-monger raises  
 Up Muse, to flatter Doxies praises,  
 He talks of Gems and Paradises,  
 Perfumes and Arabian Spices;  
 Making up Phantastick Posies  
 Of Eye-lids, Foreheads, Cheeks and Noses,  
 Calling them Lillies, Pinks and Roses  
 Teeth Orient Pearl, and Coral Lips are,  
 Necks Alabaster and Marble Hips are;  
 Prating of Diamonds, Saphyrs, Rubies,  
 What a Pudder's with these Boobies?  
 Dim eyes are Stars, and Red hair's Guinnies:  
 And thus described by these Ninnies,  
 As they sit scribbling on Ale-Benches  
 Are Homely dowdy Country Wenches  
 So when this Plot quite purged of Ale is,  
 In naked truth but a plain Tale is;  
 And in such dress we mean to shew it,  
 In spite of our damn'd Fustian Poet,  
 Who has disguis'd it with dull Hist'ri's,  
 Worse than his Brethren e're did Mistress.

Artaban is a distinct copy of La Calprenède's Artaban. He is invincible and of godlike appearance and demeanor. He has a natural fierceness, which when he is roused to anger strikes terror to the hearts of all who see him. The Queen says,

Oh Heavens! how he looks, a brave disdain  
Strikes like the Darts of Lightning through his Eyes,<sup>1</sup>

yet "Alinda's name can charm his utmost rage."<sup>2</sup> He is possessed of unbounded self-confidence which results in mighty boasts. He tells Alinda:

Say, brightest Pattern of the Deities, speak,  
And let me know what Dowries you expect.

Name in what fertile soil you'll have a Throne;  
Be it beyond the *Alps*, or there where runs  
Pactolus Streams oe'r Sands of shining Gold.  
I'll lead my conquering Bands where the bold Foot  
Of Warriour never trod, oe'r Hills of Snow,  
Where Summer's Suns ne'r made a Chearful Day  
Or changing climates farther Eastward go;  
Where Nature in her Fire, expiring lies,  
And the parch'd Earth gapes for a blast of Air:  
May search lost Paradice, and place ye there.<sup>3</sup>

And speaking to Tigranes he says:

That Life of mine is sacred, placed so high  
In the large Throne of Fame; thy little Arm  
Can never rise to touch it, as well thou may's't  
Great *Jove* in yonder Starry Seat attempt,  
And from his Fellow-Gods, discard him thence,  
Bottle his Winds and stand his Thunder-bolts.

<sup>1</sup> P. 25.

<sup>2</sup> Cf. also p. 28:

My very Rage luxuriant for thee grown is stopt,  
Like the great Thunderer . . . .  
By a kind Goddess, etc.

<sup>3</sup> P. 15.

The author does not follow La Calprenède's phrasing closely but evidently wrote the play with the romance fresh in his mind, as occasional parallels like the following indicate Artaban being refused Alinda bursts forth:

*Neglected Virtue*

Act III, scene 1, p. 25

Look o're my Breast, and see  
the Scars it wears;  
These Seams torn to defend  
thy tottering Throne,  
And tell me, tell me, deluded  
fearfull King,  
Have I deserv'd such Infamous  
returns?

*Cleopatra*

Part I, p. 247

'tis all the fruit I can shew  
of the scars I wear for you and  
the unfortunate *Tigranes*, from  
whose lofty crest I plucked  
down Victory, to perch her upon  
your Standards, tumbled him  
from his Throne

The conversation throughout the rest of this scene has a general resemblance to that in *Cleopatra*.

The style of *Neglected Virtue* has been fairly well indicated by the passages already quoted. In the serious portions of the play the style is that of La Calprenède carried to extremes. It is more flamboyant, more exaggerated, but still hauntingly like La Calprenède's. This is especially noticeable in the numerous figures drawn from Nature, such as the following:

So have I seen two Sister-Streams that spread,  
Their Silver Currents from one Fountain's Head,  
Kiss, and take each their several way, through all  
The fertile Soyle where their soft Murmurs fall,  
Till having run their Course, they kindly greet,  
And in the Sea, their twin'd Embraces meet.<sup>1</sup>

The following is even more like La Calprenède although I can quote no close parallel (p. 15):

<sup>1</sup> Act II, p. 19. Cf. The lines in *The Rehearsal*: "So boar and sow," etc., a parody on Dryden's "So two fond Turtles," etc.

Close by the Mossy Head of some Sweet Spring,  
 Whence gentle Streams their murmuring Cadence make  
 Thro' flowry Meads, Green Lanes, and Whispering Groves.  
 I'd rather live with thee than in gay Courts,  
 Those busie Markets of Revenge and Hate.

*The Unnatural Brother*<sup>1</sup>

Filmer encouraged by the renewal of interest in La Calprenède now tried his hand at a play from this author. He selected for his plot the story of Theander and Alcione from the *Cassandra*. It is interesting chiefly as being the only play based on a minor history from *Cassandra*, all the plays heretofore from *Cassandra* being taken from the principal plot.

Filmer's play was first acted at the Lincoln's Inn Fields in 1697, and published the same year. It met with very poor success and passed from the stage after the third performance. In the preface the author comments on the ill success of the play. On inquiry from his friends he discovers that the faults of the play are:

That the Play was too grave for the Age, That I had made a choice of too few Persons, and that the Stage was never filled; there seldom appearing above two at a time, and never above three, till the end and winding up of the whole.

He defends the play by appeal to the ancients, continuing:

These are the mighty faults that have so intirely Damned this Play: and yet if these must be thought faults now in our nicer Age, I am sure they were not thought such heretofore by the Antients; for they generally made use of but few Persons, and never made it any part of their business to fill the stage.

<sup>1</sup> The title-page reads as follows: "The Unnatural Brother. A Tragedy. it was acted by His Majesties Servants, at the Theatre in Little Lincolns-Inn-Fields. London. Printed by J. Orme, for Richard Wilkin, at the Kings-Head in St. Paul's Church-yard. MDCXCVII."



Motteux attempted to revive a part of the play in his *Novelty*,<sup>1</sup> the fourth act, called *The Unfortunate Couple*, being a condensation of the last part of Filmer's play with some slight changes. Motteux appears to have selected *The Unnatural Brother* largely for the reason that it had already been studied by the company, and yet he makes bold to praise the play in his preface.

Then I wanted nothing but a Tragedy to have something of every kind [he naïvely explains]. But, as I said already, the best Tragedians were engaged in other Plays. At last I bethought myself of one already studied, called *The Unnatural Brother*, written by an ingenious Gentleman, and acted 6 months ago, tho not with the success it deserved. Yet the latter Part was extremely applauded: So I was perswaded to make bold with it, as I do, with thankful Acknowledgment; but rather, because I could easily contract the most moving Part of the Story into the Compass of one Act, with some Additions; yet without mutilating my Author's Sense, for which I have all the Veneration imaginable.

This presentation evidently met with no better reception than the original, if we may believe Gildon<sup>2</sup> who disposes of it briefly as "The Novelty; every word stolen and then Damned."

The characters in *The Unnatural Brother* with the exception of Leonora correspond closely to those of *Cassandra*. Leonora is original with Filmer. Grammount plays the rôle of Theander, the honest loving husband who is led astray by villains. Montigny takes the part played by Cleonimus in the romance—the friend faithful to the end in spite of everything, Dampierre, La Calprenède's Astiages, and Beaufort, Bagistanes. Filmer departs from the romance, however, in making Dampierre the major villain. In

<sup>1</sup> "The Novelty Every Act a Play Being a Short Pastoral, Comedy, Masque, Tragedy, and Farce after the Italian manner. As it is Acted at the New-Theatre in Little Lincoln's Inn-fields. etc. London, 1697."

<sup>2</sup> Charles Gildon, *A Comparison Between the Two Stages*, etc., 1702.

*Cassandra* Bagistanes is the leading spirit; he it is who through inhuman cunning and bloodthirstiness leads all on to destruction.<sup>1</sup>

The following table will help to keep the reader straight on the relation of the characters in the two accounts:

THE CHARACTERS OF <i>The Unnatural Brother</i>	THE CORRESPONDING CHARACTERS in <i>Cassandra</i>
<i>Beaufort</i> , Governour of Lyons	<i>Bagistanes</i> , Governour of Babylon
<i>Grammount</i> , Nephew to the Governour	<i>Theander</i> , Nephew to Bagistanes
<i>Dampierre</i> , Brother to Grammount	<i>Astiages</i> , Brother to Theander
<i>Montigny</i> , Friend to Grammount	<i>Cleonimus</i> , Friend to Theander
<i>Elvira</i> , Wife to Grammount	<i>Alcione</i> , Wife to Theander
<i>Leonora</i> , Sister to Grammount	
<i>Lysette</i> , Woman to Elvira	<i>A Maid</i> , Woman to Alcione

Nearly all of the incidents and situations of the play are taken from the romance, as the following comparative lists will show:<sup>2</sup>

<sup>1</sup> There are four wicked brothers in *Cleopatra*, Ptolemey, Artaxes, Adalus, and Phraates, but no one of these appears to have influenced Filmer.

<sup>2</sup> In the preface Filmer acknowledges his indebtedness to the *Cassandra*: "But I had almost forgot to acquaint the Reader with one objection more, against this Play, than what I have mentioned. On the third day, there was a certain Lady in one of the Boxes, who thought she could not more effectually decry it, than by declaring aloud that it was nothing but an old story taken out of *Cassandra*. And I readily grant it: yet can by no means allow that to be a fault. Mr. Dryden has said too much in the defense of such an innocent piece of theft, and extremely well justified the thing, both by his Arguments and Practice. All I desire of that Lady, by way of amends, is, that if ever these Papers have the happiness to reach her hands, she would be pleased to renew her acquaintance with the story of Alcinoe [evidently for *Alcione*] in that Romance, and compare it with this Play: And then I dare be bold to affirm, she will not think me over-much beholding to it: But may perhaps be so charitable, as to entertain a more favourable opinion of the Play, and of the Poet."

*The Unnatural Brother*

1. Beaufort tells Dampierre of his lust for Elvira; they plot to seduce her.

2. Montigny is beloved by Leonora.

3. Dampierre interrupts a conversation between Leonora and Elvira in the garden.

4. Leonora runs away. Dampierre attempts to ravish Elvira but is prevented by the timely arrival of Montigny.

5. Dampierre accuses Montigny to Grammount of attempting to ravish Elvira.

6. Montigny learning of Dampierre's treachery shields him from Grammount because Dampierre is Grammount's brother.

7. One of Elvira's maids corrupted by Dampierre confesses falsely to tearing up a love note from Elvira to Montigny.

8. Grammount accuses Elvira of inconstancy; she stabs herself.

9. Lysette, the maid, confesses to her treachery.

10. She is poisoned by Dampierre.

11. Grammount stabs himself and dies.

12. Elvira dies.

13. Dampierre is condemned to die by torture.

14. Beaufort retires to a hermitage.

*Cassandra*

The same.

This situation is original with Filmer; there is no Leonora in *Cassandra*.

Astiages comes upon Alcione in a garden, and presents indecent proposals from Bagistanes.

Bagistanes attempts to ravish Alcione in his treasure chamber but is prevented by the timely arrival of Cleonimus.

The same.

The same.

The same.

The same.

The same.

Not in the romance.

The same.

Alcione recovers.

Not in the romance.

Not in the romance.

Although Filmer thus faithfully renders La Calprenède's account, he does not slavishly follow his phrasing. At no point has he taken passages word for word, although in some cases he has paraphrased closely. It appears that the story in the romance was fresh in his mind, but he certainly did not work with the pages of *Cassandra* open before him. A few passages will serve to show to what extent he depended upon his source:

*The Unnatural Brother*

Act IV, p. 35

The scene is before Grammount's house. The stage directions read:

Enter Grammount and a page before him with a Flambeau. A noise of opening a door and Lysette enters who seeing Grammount pretends to avoid him. He stops her and turning up her hood sees her tearing a Letter with her Teeth.

*Gram.* Hah! Who art thou that stealest Away so guiltily?

Nay, I must see, *Lysette!*

Whither away at this unseasonable time of night,  
And what paper's that thou Mumblest so?

*Lyset.* Alas! I am undone,  
Pardon me; sir,

Oh Pardon me I beseech you.

*Gram.* Would'st have me pard'n thee e're I know thy fault,  
Confess, and then perhaps thou may's't deserve it.

*Lyset.* Oh never, never, all that I desire,

*Cassandra*

Pp. 229+

When he was close by his own house, he by the light of a Torch which one of his servants carried before him, saw one of the maids come out, . . . .

O gods! (said she) I am undone, and at the same time, she tore a Paper which she had in her hand, and thrust the pieces hastily into her mouth.

(Theander speaks)

Whither goest thou and whither wert thou carrying that paper which I saw thee tear just now?

Ah; Sir (said she) I beseech you pardon me; and repeating those words twice or thrice, she appeared to be stricken with so great an astonishment that *Theander's* was redoubled by it. Speak (said he) and if thou wilt have me pardon thee confess thy fault to me presently.



*The Unnatural Brother*

Is that you would be so just,  
as to believe

Me only guilty, for on my life  
My Lady's innocent.

*Gram.* Hah! thy Lady, speak,  
what of her?

*Lyset.* Why, she I do declare  
to all the world

Is innocent, by all that's good  
she is,

Nay were I to die next minute,  
My Tongue should end my  
story with that truth.

*Gram.* I ask not of her inno-  
cence, but tell me,

And tell me truely, as thou  
hop'st for any

Mercy from me, whither wert  
thou

Stealing with that Letter, and  
what

Were the contents of it?

*Lyset.* For Heaven sake, and  
for your own, Sir,

Press me no further, here on  
my knees

I beg you would not.

*Gram.* Ha! Do'st thou dally  
with me?

Come, speak quickly, or by  
heaven thou diest.

*Lyset.* Do with me what you  
please,

But force me not, I do beseech  
you,

To a Confession that—

*Gram.* What! Speak I say, tell  
me,

*Cassandra*

That subtil wench wiping her  
eyes, and seeming to tremble,  
Ah! Sir, (reply'd she) my obe-  
dience is guilty, but yet both  
my Lady, and I are more inno-  
cent in effect than in appear-  
ance, and if I tore this letter,  
it was my fear that made me  
imprudently commit that fault.  
But from whom, and to whom  
wert thou carrying it, demanded  
*Theander* hastily?

*The Unnatural Brother**Cassandra*

What was that Paper, to whom  
directed,

And from whom?

*Lyset.* Alas I die for fear.

*Gram.* If thou continuest obstinate,

Not all the world shall save  
thee from my Fury.

*Lyset.* It was —

*Gram.* What was it, speak I  
say?

My Lady (answered she)  
sent it to Cleonimus.

*Lyset.* It was a Letter —

*Gram.* From whom?

*Lyset.* It was a Letter from my  
Lady —

*Gram.* Well said, to whom?

*Lyset.* To — Yet, Sir, excuse  
me I conjure you.

*Gram.* Hah more trifling, out  
with it boldly, or —

*Lyset.* 'Twas to *Montigny*, Sir,  
Your best, and dearest friend,  
*Montigny*.

*Gram.* To *Montigny*!

Was it to *Montigny*, that *Elvira*  
sent thee

With that Letter at this un-  
seasonable hour?<sup>1</sup>

*Theander* quite confounded,  
or rather quite beside himself,  
eyeing the wench from head to  
foot, Did *Alcione* (said he) send  
thee to *Cleonimus* at this time  
of the night and in the dark as  
I met thee?

## THE DEATH SCENE, A.V.

*The Unnatural Brother*, p. 44

*Cassandra*, P. 232

*Gram.* (To *Elvira*)

No, fear not too hasty, or too  
hard

A sentence from my mouth.

False as thou art,

[*Thea.*] Fear not any worse  
usage from my resentment  
than what you have already  
received; my grief may well  
send me to my grave, but it

<sup>1</sup> In Lee's *Caesar Borgia* there is a similar incident.

*The Unnatural Brother*

I cannot hate, where once I  
 loved so well.  
 Live then *Elvira* live long, but  
 live a  
 Stranger to *Grammount*. And  
 that thou may'st live  
 Happily, wipe from thy mem-  
 ory the  
 Dearest passages of some few  
 past years,  
 And see thou quite forget, there  
 ere was such  
 A wretch i'th world as I am.  
 (After both have stabbed them-  
 selves)

P. 49

*Elv.* Oh my *Grammount*!  
 My love can pardon thee any-  
 thing,  
 Yet 't was unkind, to give me  
 thus  
 A second wound, a wound more  
 grievous  
 To the poor *Elvira*, than the  
 first  
 Which gave her death.

*Cassandra*

shall never make me injure her  
 I have too dearly and too per-  
 fectly loved . . . live without  
 my friendship

P. 233

[*Alc.*] *Theander*, dear cruel  
*Theander*, was not my death  
 painful enough, without your  
 making it a thousand times  
 more sensible, by being guilty  
 of yours?

It is easy to understand the ill success of *The Unnatural Brother*. The play has no snap or vim; from start to finish the action drags along at an intolerably slow pace. Where the situations demand swift, incisive action, there are to be found needless explanation and philosophical digressions. *Grammount* near the close of the play facing the destruction of his home, speaks thus:

What is that thing call'd Happiness, which Men  
 With so much noise and eager zeal pursue

So many several ways, each hoping to  
 Attain it in the possession of some  
 Distant longed-for Blessing, tho' all alike  
 In vain? For even that darling Blessing  
 Plac'd in a nearer light, and once enjoy'd,  
 Loses but too much of its wonted lustre;  
 Or else, encounter'd with rude Crosses from  
 Abroad, is lost and buried in a thick  
 And dismal Cloud of rank uneasie Cares.  
 There's no such thing then as a happy man  
 On this side of the Grave. Look on me, all  
 You vain Pretenders, look on me, and own  
 At last this Truth; for all the dearest Joys  
 Of Life did seem to court and flatter me:  
 Yet all those Joys are in one moment damp't,  
 All vanisht, all lost to me for ever.<sup>1</sup>

There is little bombast; the blank verse, although prosy, carries the thought simply and with considerable dignity. Figures of speech are not numerous, although occasionally outbursts like the following occur:

*Elvira:* From those dark Clouds which in thy Face appear,  
 My boading heart foretells a rising Storm  
 Of grief within thy Breast, speak, my Grammount,  
 What ruder cares, to thy Elvira yet  
 Unknown, sit heavy on thy drooping Soul?<sup>2</sup>

and again:

Honour! thou strange fantastick airy thing,  
 Thou losing bargain to the bravest Souls,  
 Thou easie purchase, costly to maintain,  
 Thou cloke to bold ambition's restless hopes;  
 No more, to thy capricious humours will  
 I blindly bow, nor court thee as a slave.<sup>3</sup>

But in the main the style is not ornate nor unpleasing. Like the action of the play it is plodding, unexciting, colorless.

<sup>1</sup> Act V, p. 41.

<sup>2</sup> Act I, p. 8.

<sup>3</sup> Act I, p. 9.



## THE DECLINE OF THE HEROIC STYLE

In 1702 Mr. Betterton addressed an audience at the New Theatre in Lincolns Inn Fields in the following words:

An Ancient Poet will appear to Night,  
 Rais'd from Elysium to the Realms of Light.  
 The softest Charmer of a Charming Age,  
 Assumes the Buskin and ascends the Stage,  
 To move your passions and your Hearts engage.  
 But oh! How hardly will he reach his Aim,  
 When Love and Honour are his only Theme?  
 There was a time, when all those Passions felt,  
 And soothing Bards could stubborn Heroes melt.  
 An Amorous Monarch fill'd a peaceful Throne,  
 And laughing Cupids Perch'd upon his Crown.  
 Still in some Breasts the British Spirit rose  
 Which scorns all chains but what the Fair impose.  
 Then *Altemira* might have hop'd Success,  
 A tender Audience sharing her Distress.  
 Then Heroes, govern'd by severer Rules,  
 Had not been laugh'd at for Romantick Fools,  
 But in this Iron-Age your Souls to move,  
 In vain we try by Honour or by Love.  
 The certain way to please your Vicious Taste,  
 Are Streams of Blood and Volleys of Bombast.  
 Dancers and Tumblers now the Stage Prophane,  
 Musick and Farce alone our Plays sustain,  
 And Art and Nature leave the trifling Scene.<sup>1</sup>

The complaint was not a new one. In 1668 Edward Howard<sup>2</sup> bewails the prevalence of farce, and heroic plays:

Works that have their measures adorned with Trappings of Rhime, which how'ere they have succeeded in wit or design, is still thought musick, as the Heroick Tone now goes.

The other extream which deserves some Reflection; and which far more debases the Dignity of the Stage, is that of Farce or

<sup>1</sup> Prologue by Henry St. John, Esq., prefaced to Charles Boyle's revision of Roger Boyle's *Altemira*, London, 1702.

<sup>2</sup> In a preface to *The Usurper*, London, 1668. (The play was licensed August 2, 1667.)

Scommatick Plays, which have so tickled some late Audiences, with I know not what kind of Jollity, that true Comedy is fool'd out of Countenance, and instead of Humor and wit (the Stages most Legitimate issue) leaves it to the inheritance of Changlings. No less Articke seems to many, the wresting in of Dances, when unnatural and improper to the business of the Scene and Plot, as if by an unintelligible Charm of their Muses, the Actors were like Fairies conjur'd up, that the play might vanish in a Dance.

Nearly every preface or prologue to heroic play or tragedy during the Restoration period contains some fling at farces and light comedy. During the early part of the period the extreme types—the farces and heroic plays were the most popular both appealing to the eye and ear through the inter-spersion of songs and spectacles. Those who professed to write true comedy attacked the heroic play and the farces. Roger Boyle in *Mr. Anthony* wrote:

The way to please you is easie if we knew't  
 A Jigg, a Song, a Rhime or two will do't  
 Damn'd Plays shall be adorn'd with mighty Scenes,  
 And Fustian shall be spoke in huge machines;  
 And we will purling Streams and Fire-works show.<sup>1</sup>

In 1680 Dryden wrote in a prologue to Tate's *Loyal General*:

The Plays that take on our Corrupted Stage,  
 Methinks resemble the distracted Age;  
 Noise, Madness, all unreasonable Things,  
 That strike at Sense, as Rebels do at Kings!  
 The stile of Forty One our Poets write,  
 And you are grown to judge like Forty Eight.  
 Such Censures our mistaking Audience make,  
 That 'tis almost grown Scandalous to Take!  
 They talk of Feavours that infect the Brains,  
 But Non-sence is the new Disease that reigns.  
 Weak Stomacks with a long Disease opprest,

<sup>1</sup> Licensed August 27, 1689; published, 1690; the quotation is from the Epilogue.

Cannot the Cordials of strong Wit digest:  
 Therefore thin Nourishment of Farce ye choose,  
 Decoctions of a Barly-water Muse:  
 A Meal of Tragedy wou'd make ye Sick,  
 Unless it were a very tender Chick.  
 Some Scenes in Sippets wou'd be worth our time,  
 Those wou'd go down; some Love that's poach'd in Rime; etc.

Mrs. Behn who had written in 1677 (cf. Prologue and the Epilogue to *The Rover*, 1677 ed.):

In short the only Witt that's now in Fashion,  
 Is but the gleanings of good Conversation.  
 Oh, Sir, in my young days, what lofty Wit,  
 What high strain'd Scenes of Fighting there were writ

in 1687 (Prologue to the *Emperor of the Moon*, 1687 ed.) complains:

Long and at vast Expence the industrious Stage  
 Has strove to please a dull ungrateful Age:  
 With Hero's and with Gods we first began  
 And thunder'd to you in Heroick Strain.  
 Some dying Love-sick Queen each Night you enjoy'd,  
 And with Magnificence, at last were cloy'd:  
 Our Drums and Trumpets frighted all the Women;  
 Our fighting scar'd the Beaux and Billet Deux Men.  
 So Spark in an Intrigue of Quality,  
 Grows weary of his splendid Drudgery;  
 Hates the Fatigue, and cries a Pox upon her,  
 What a damn'd bustle's here with Love and Honour.

In 1698 Motteux wrote:

I have no reason to complain of the reception which this Tragedy met with, tho it appeared first at a time not very favorable to Composures of this kind, and divested of all things that now recommend a Play most to the Liking of the Many. For it has no Singing, no Dancing, no mixture of Comedy, no Mirth, no change of Scene, no rich Dresses, no Show, no Rants, no Similes, no Battle, no Killing on the Stage, no Ghost, no Prodigy; and what's yet more, no Smut, no Profaneness, nor Immorality.<sup>1</sup>

<sup>1</sup> Preface to *Beauty in Distress*, a Tragedy, London, 1698.

David Craufurd in the Epilogue to *Love at First Sight* (published London, 1704) wrote:

Well Sirs—you now expect an Epilogue,  
 But this same Bard of ours is such a Rogue,  
 I durst have Sworn he was possess'd to day,  
 No Rhimes he cry'd no, not to save my play;  
 I ask'd his Reason why? 'Sdeath Sir, quoth he,  
 Go but to Drury-Lane, and there you'll see,  
 Gay Decorations to Amuse the Town,  
 While parting Lovers do their Fate bemoan;  
 And Hug, and Sigh, and Weep, and Sob alone,  
 Wax Tapers, Gaudy Cloaths, rais'd Prizes too,  
 Yet even the Play thus Garnish'd wou'd not do:  
 So Poysonous Druggs, by Empericks gilded are,  
 So Strumpets varnish o're Unwholsome Ware.  
 While you with Negligence my Muse receive  
 And but a slender Entertainment give,  
 But look you Sir, Said I, the Case is plain,  
 You have no Pompous Lines to swell the Scene;  
 As the last Poet did in Drury-Lane,  
 No Angels Wings, to sprout where Serpents grew,  
 No Hills, nor Dales, nor Groves of Lovely Hue,  
 No Vehicles with Milk white Steed's so rare,  
 So Beautiful so sweet or Debonair,  
 With Royal Innocence they may Compare,  
 No Perfumes, Rocks, not Grots;—and so forth, Sir.

The writers of farces were pretty well content with their own success and paid little attention to the attacks of the writers more seriously inclined. There are, however, a few direct attacks or replies; and once in a while there appeared a satire or burlesque of the heroic style. The use of rhyme in tragedy was, of course, attacked by writers who approved the other features of the heroic play. Robert Howard who had assisted Dryden in *The Indian Queen* opposed Dryden's contention for rhyme,<sup>1</sup> in the preface to

<sup>1</sup> Cf. Dedicatory letter prefaced to *The Rival Ladies*, 1664.



*Four New Plays*; Dryden replied to this in his *Essay of Dramatic Poetry*, 1668; Howard answered in the preface to the *Great Favourite*, 1668; and Dryden closed the debate in his *Defence of an Essay, etc.*, prefaced to the second edition of *The Indian Emperor*, 1668.<sup>1</sup>

Edward Howard in *The Women's Conquest*,<sup>2</sup> wrote in 1671:

Verse that ends in Rhime is generally now the Mode of Heroick Plays, but whether so natural and proper, I will not controvert, otherwise then by declaring my opinion, that I like it not so well as I do Verse without it, and I conceive I have reason enough on my side; for who can believe that words must not of necessity lose much of their grace, and emphasis, when delivered in Rhime, which limits so much of both to it self"; etc. through several pages.<sup>3</sup>

Satires and burlesques of the heroic style appeared from time to time.<sup>4</sup> One of these we might note in passing, a burlesque of Alexander's speech in the closing scene of Lee's *Rival Queens*.<sup>5</sup> This was written by Thomas Durfey and prefixed to the 1693 edition of *The Richmond Heiress* under the heading of a "Song, by way of Dialogue between a *Mad-man* and a *Mad-woman*":

*He:* Behold the Man that with Gigantick might  
Dares Combat Heaven again;

<sup>1</sup> Cf. D. of N.B., under Robt. Howard.

<sup>2</sup> *The Womens Conquest: A Tragi-Comedy*, London, 1671.

<sup>3</sup> Cf. also Lord John Caryll's *Sir Solomon*, 1671: "There is more Wit in this Dance than in a dozen of your modern Plays: they with their gingle of Rhime and Playing with Words, go just like the Chimes of St. Bart'elmy: and please the Ladies ears, but effect not the understanding at all." And William Joyner in *The Roman Empress*, 1671, speaks slurringly of the "gingling Antithesis of Love and Honour."

<sup>4</sup> One of the earliest and most famous of the burlesques was *The Rehearsal*, satirizing especially *The Conquest of Granada*, and also *Marriage à la Mode*, *Love in a Nunnery*, *Tyrannic Love*, *The Maiden Queen*, *The Wild Gallant*, *The Amorous Prince*, *The Villain*, etc. In France numerous satirical dramas had been written; the most famous of these was Molière's *Les précieuses ridicules*, 1659; this was leveled especially against Scudéry's *Clélie*.

<sup>5</sup> Cf. above, p. 122.

Storm *Jove's* bright Palace, put the Gods to flight,  
 Chaos renew, and make perpetual Night.  
 Come on ye fighting Fools, that petty Jars maintain  
 I've all the War of *Europe* in my Brain.

*She:* Who's he that talks of War,  
 When Charming Beauty comes:  
 Within whose Face divinely fair,  
 Eternal Pleasure blooms  
 When I appear the Martial God,  
 A Conquer'd Victim lies,  
 Obeys each Glance, each awful Nod,  
 And fears the Lightning of my killing Eyes,  
 More than the fiercest Thunder in the Skies.

*He:* Now, now, we mount up high,  
 The Suns bright God and I,  
 Charge on the Azure downs of ample Sky.  
 See, see, how the Immortal Cowards run:  
 Pursue, pursue, drive o'er the Burning Zone:  
 From thence come rowling down,  
 And search the Globe below with all the gulphy Main,  
 To find my lost, my wandring Sense again.

By the end of the century the heroic romance had run its course. In the early part of the eighteenth century the romances were still read<sup>1</sup> and there are references to them occasionally in plays.<sup>2</sup> But they belonged to the past; the people were getting tired of Artabans and Statiras, and awakening to an interest in people and affairs less remotely connected with their daily life.

<sup>1</sup> Cf. Addison, *Spectator*.

<sup>2</sup> Cf. Steele's *Tender Husband*.



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